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VOGUE

SPRING ANNOUNCEMENT SPECIAL NUMBER

Price 25 Cents

THE VOGUE COMPANY · 11 EAST 24TH ST · NEW YORK

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Special Sale of "PARFAIT" Waists for Women and Misses

V. 15. Lingerie waist of white or natural color Batiste, clusters of tucks, front, back, collar and sleeves, embroidered front.

Sizes 32 to 44.

Special Price. $5.00 Value, $7.50.

V. 17. Lingerie waist of fine French Lawn, embroidered front, back, collar and cuffs.

Sizes 32 to 44.

Special Price, $3.75 Value, $5.75.

V. 19. Waist of fine Persian Lawn, white or light blue, tucked front and back, trimmed with Val. lace and embroidered medallion.

Sizes 32 to 44.

Special Price, $2.95 Value, $4.50.

V. 21. Waist of fine French Batiste, white or natural color, front, back, collar and sleeves trimmed with Val. lace and embroidery.

Sizes 32 to 44.

Special Price, $7.50 Value, $9.75.

V. 23. Marie Antoinette waist of extra fine white Linen, fine tuckings, collar, cuffs and jabot edged with finely pleated Val. lace, open front or back model.

Sizes 32 to 44.

Special Price, $5.75 Value, $7.50.

V. 25. Detachable Jabot to be worn with tailored waist of fine white Batiste, finely pleated and hemstitched.

Special Price, 75c Value, $1.25.

V. 27. Detachable Jabot to be worn with tailored waist of fine white Batiste, trimmed with Val. lace.

Special Price, 75c Value, $1.25.

EN FÊTE

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Prices include a fine leather case

Mignonette, gilt and glass $3\frac{1}{8}$ inches high - -	$15
Square gilt and glass case $4\frac{3}{8}$ inches high - -	12
With alarm - - - - - - -	14
Striking hours and half hours - - - -	20
Richer traveling clocks $28, $33, $35, $60, upward	

Mantel Clocks

Gilt and glass regulators, striking the hours and half hours on bell or cathedral gong

Square, 10 inches high - - - -	$20
Square, $10\frac{3}{4}$ inches high - - - -	22
Square, $11\frac{3}{4}$ inches high - - - -	24
Cloisonne Enamel Clocks with richly enameled and gilt decorations, upward from - - -	30
Clocks with rhinestones around dial and pendulum, upward from - - - - -	35

Hall Clocks

Superior English movements, showing the phases of the moon, and striking hours and half hours. In mahogany or oak cases, 7 and $8\frac{1}{2}$ feet high, upward from - - - - - - - 125

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On four tubes, upward from - - - -	225
" eight " " " - - - -	325

Photographs sent upon request

Fifth Avenue New York

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A compact catalogue without illustrations—over 600 pages of concise descriptions, an alphabetical side index affording quick access to the wide range of Tiffany & Co.'s stock, with the minimum and maximum prices. Patrons will find this catalogue filled with helpful suggestions of jewelry, silverware, clocks, bronzes and other artistic merchandise suitable for wedding presents or other gifts

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Tiffany & Co. manufacture solely for their own retail trade. Their wares are never sold to other dealers, and can only be purchased direct from their establishments in New York, Paris or London

The long-needle Southern Pine (*Pinus palustris*) from which is obtained the pine-tar used in Packer's Tar Soap.

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Shirt Waists in Hand-Embroidered Linens and Batiste in Exclusive Designs.

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Designed to Order. Mounted with Real or Artificial Diamonds and Frederics' Scientific Pearls, Rubies, Emeralds and Sapphires.

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ARE

World-Famed

¶ Not *even* the government stamp on a gold coin bears greater significance as to its intrinsic worth than does the world-famed Sorosis *trade-mark* on shoes for men, women and children.

¶ It guarantees the purchaser honest value in material and workmanship, it means unequaled durability and comfort and is the identification mark for correctness in shape and style.

¶ *Brains* and the best of everything in the shoemakers' art are *skilfully* and *intelligently* combined in Sorosis Shoes.

Staple styles **$3.50** *and* **$4.00** *as always*
Luxurious styles **$5.00** *and upwards*

The Sorosis Shoe is of world-wide fame and can be obtained in all foreign as well as American cities.

This stunning patent leather low shoe was **introduced by Sorosis in the fall of 1904** and is now sold everywhere. It is made also in Sorosis dull kid and white duck.

SOROSIS
REG. U.S. PAT. OFFICE

This design represents **one of the many new Sorosis Models.** The advantage of this particular style is that it is on or off without the bother of laces or buttons. The elastic sides are guaranteed to outwear the shoe.

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Registered

Trade Mark

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For 1907

Our collection for the coming spring and summer is now ready, and as usual is very complete, including practically every staple fabric now in vogue, in linen, cotton, and cotton and silk mixtures, as well as the very latest French novelties.

Among the very large assortment we call special attention to the following:

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Striped and Checked Dimities, 32 inch, 25c. to 45c. per yard.
Embroidered French Pique, 31 inch, 90c. to $1.50 per yard.
Imported Madras, 32 inch, 25c. to 75c. per yard.
Dotted and Fancy Figured Embroidered Swisses, 31 inch, 40c. to $1.00 per yard.
Embroidered French Batiste, 40 inch, 85c. to $2.00 per yard.
Embroidered Linen, Sheer and Medium Weight, 29 inch, 75c. to $1.50 per yard.

LINENS

Plain Colored Linens, Yarn Dyed, 36 inch, 50c. per yard.
Plain Colored French Linens, Yarn Dyed, 36 inch, 65c; 48 inch, 90c. per yard.
Plain Colored French Linen Etamine, 27 inch, 55c. per yard.

COLORED GOODS

Printed Irish Dimities, 28 inch, 25c. per yard.
Printed Irish Linen Lawns, 24 inch, 40c. per yard.
Printed Check and Stripe Cotton Voile, 47 inch, 75c. to $2.00 per yard.
Fancy Colored Embroidered French Batiste, 45 inch, 95c. to $2.25 per yard.
French Taffeta Batiste Plain, Colored, 27 inch, 75c. per yard.
Fancy Silk and Cotton Muslins, 27 inch, 50c. to 55c. per yard.
Imported Ginghams (D. & J. Anderson), 32 inch, 40c., 45c. per yard.
Printed English and French Percales, 32 inch, 25c. to 28c. per yard.
Printed French Linens, 31 inch, 65c. per yard.
Imported Galateas, 27 inch, 45c. per yard.

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We especially recommend "VIYELLA," a high class English Flannel, which is guaranteed non-shrinkable. It may be had in a wide range of new designs, 27 inch wide, 75c.; 46 inch wide, $1.75 per yard.

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Clifton Bond Taffeta and Taffeta Suiting, width 19 inch and 22 inch, 85c. and $1.25 per yard. In a full range of colors.

We are at all times pleased to send out of town patrons samples of any of the lines so that they may order by mail.

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The Original JUMPER
(*made to order*)
UNUSUAL DESIGNS FOR TUB GOWNS, AFTERNOON AND EVENING GOWNS
Mail and shopping orders carefully executed for our customers
Correspondence solicited

JANE
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Original and Exclusive MODEL PUMP
For 1907

STYLE 66

Made in all materials. Price $8.00

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Fine Footwear for
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PRINCESS CURLS, PRINCESS KNOT AND PRINCESS BRAID

The most successful hair novelties ever produced for either high or low hairdressing.

My Wigs, Transformations, Pompadours, Front Pieces, etc., are made of the best quality of human hair and completely baffle detection.

HAIR DYEING *a specialty, in all the newest shades and colorings, by the latest and most scientific methods. Moderate prices. Exclusive Parisian novelties in shell goods, etc.*

THE PRINCESS CURLS

To Have a Pretty Figure

WEAR THE

De Bevoise Brassière

No. 1,306.—Same as cut. $1.00 each. Finer quality, $1.50, $2.00, $3.00.

The close-fitting, bust-supporting corset cover. Made of fine batiste, lace-trimmed and lightly boned.

It is shaped to fit the figure perfectly, confining the bust within the corset without undue pressure.

At the back one side crosses over the other and a tape fastened at the lower edge is brought around and tied in front. This insures a perfect-fitting back. The whole effect is to accentuate a round tapering waist and insure a smooth, trim figure.

OR THE

De Bevoise COMBINATION Brassière

No. 6.—Same as cut. $3.00 each. Finer quality, $4.50, $6.00, $8.00 and $10.00.

Three garments in one, does away with all gathers, fits without a wrinkle around the waist and over the hips. Easily adjusted.

A full circular French Pantalon, bias-cut, is attached to the Brassiere, forming a most unique effect of corset cover and skirt combined, with the result of smoothness never obtained before. Made of finest nainsook elegantly trimmed with lace and embroidery.

An Undergarment of Beauty, Comfort and Fashion, unexcelled.

Sizes 32 to 46 inches bust measure; length from waist, 23, 25 or 27 inches.

At all leading stores. Or send for Descriptive Circular.

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The greatest worth in beauty and finish, the greatest worth in adaptability and service—these every woman may be *absolutely sure of* if she buys

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Your needs cannot be too varied or too dainty, for there is a Hydegrade Lining *made for you.* Whether for a waist, a petticoat, a coverlet, fancy work, or any of the thousand and one uses to which rich silks and satins may be put, the exquisite Hydegrade fabrics may be used at far less cost and with far greater satisfaction. They are light and strong, of silky fineness, imparting at once stability and daintiness.

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Hydegrade **Rusiline** TAFFETETTE 25c yard

Hydegrade **Paisley** PERCALINE 20c yard

All 36 inches wide, in one hundred shades, at lining counters. Be sure you see the Hydegrade stamp on the selvage of each. If not at your dealer's, write us. Samples and booklet free.

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Makers of Hydegrade Textiles.

Woman's Beauty

The secret of clear and healthy skin. Do you desire to be beautiful, to possess a skin "As fair as the Lily"?

Nothing appeals to every woman so much as a beautiful skin and a mass of flowing hair. Mrs. Twist has made the care of both a special study, and is qualified to treat the skin and hair from a scientific point of view.

The results from her treatment of the skin are marvelous, and her creams are sought for all over the United States, Canada and Europe. Her patrons returning from abroad say there is nothing to equal them there.

THE BEAUTY LOTION in Pink, White or Brunette tints, is really indispensable on every lady's dressing-table.

The Pink Beauty Lotion for the face gives it a natural and pretty tint. White for the neck and arms, gives that lily-white effect which every woman likes so much.

Now that the short sleeves are worn to such an extent it is just what one needs.

Patrons who have been so badly tanned this summer on the neck and arms, will find my White Beauty Lotion the only thing to relieve the tanned conditions. My Almond Meal, being made perfectly pure, whitens and clears the complexion as nothing else can.

Why have blackheads and enlarged pores, when they can be treated so successfully with my Salve Soap? Bathe the parts affected, and apply my Cream Porum, leaving on all night.

There is still another feature with which many women suffer, and which for several years I have been most successful in treating—that is the Double Chin. I can remove it with my special treatment, a method which is entirely my own, and a Lotion which I apply, and which cannot be purchased elsewhere. It is really wonderful, the results I have had from this special method.

I find singers are greatly benefitted by this treatment, and they tell me my Lotion for Double Chin relieves their throat and enables them to sing with a sweetness that they never have had before.

Woman longs for beautiful hair, and in order to have it one must give it care.

The hair requires the same careful treatment as the skin, therefore I would advise the use of a first-class Tonic, and for this purpose I have exactly what will give it life, nourishment, and growth. It will cure dandruff and falling hair, restore life to the faded hair, and prevent it from turning gray. Patrons using my Hair Tonic say it is the best they have ever used.

My pamphlet can be had by telephoning or addressing

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ANNOUNCE THAT THEY ARE NOW PREPARED TO SHOW THE LATEST MODELS IN

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The mark below is stamped on the back of every yard of genuine "GRIFFONETTE-CLOTH," and is your protection against worthless imitations and poor materials merely subjected to a rain-proofing process.

Why take chances? Insist on

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GRIFFON CO.,
Manufacturers of Dress Goods
112 SPRING STREET, NEW YORK.

GRIFFONETTE RAIN PROOF

Trade-mark Registered in U. S. Patent Office.

We manufacture only the best grade of Dress Goods. Our reputation is an added guarantee for the worth of "GRIFFONETTE-CLOTH." "Gilt Edge" Superior Quality Black Dress Goods and "Yamagata" (Fibroline Fancy), are a few of the deservedly well-known Griffon fabrics. Ask your dealer for them.

If your local merchant cannot supply you, send us his name and address.

Samples and booklet telling complete story of "Griffonette-Cloth" sent on request.

Gerard P. Tollmann

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Important Announcement
HABITS $55.00
Other Tailored Costumes from $65.00
Samples and sketches on application.
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TOILET PREPARATIONS
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Rosaline. The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

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Cream Van Ola. The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c and 50c.

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Send stamp for illustrated booklet.

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HAIR RENEWER

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We now have the latest, the most scientific, and the very best hair preparation in the world. For falling hair and for dandruff it is as near a perfect specific as can possibly be made, and there is not a single injurious ingredient in it.

FORMULA:

Glycerin, Capsicum, Bay Rum, Sulphur, Tea, Rosemary Leaves, Boroglycerin, Alcohol, Perfume.

Ask your druggist for "The New Kind"

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Hall's Hair Renewer

DOES NOT CHANGE THE COLOR OF THE HAIR

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MAYNARD
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My corsets are famous for being recommended by all the well-known Parisian Dressmakers who tell all my customers to buy their corsets from me before coming to Paris. They are the SMARTEST, most SOUGHT AFTER corset that is made. They give a beautiful figure, are very flexible and at the same time support you and reduce the superfluous flesh. My corsets are universally endorsed by Paris Dressmakers.

Unusual Display of Jersey Corsets
Lingerie and Silk Petticoats

Paris-made undergarments in extensive and exceptionally choice selections for trousseaux.

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7 West 38th Street near Fifth Avenue New York

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NEW MODELS
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Individual Designing a Specialty

MODERATE PRICES

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EXCLUSIVE CREATIONS

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COIFFURES
and
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26 WEST 33RD ST., NEW YORK
(Opposite Waldorf)
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LA PLONGEUSE

as illustrated, is the new Parisian front hair piece and is easily adapted. It makes an attractive Coiffure which cannot be obtained with one's own hair. We carry in stock the finest grade of human hair goods. They cannot be duplicated anywhere in America. Inspection and trial invited. Booklet upon request.

Hair Coloring

My vegetable mixture restores hair to any desired shade, perfectly harmless, easy to apply. Does not rub off.
I also manufacture A SPECIAL COLORING for permanently dyeing the eyebrows and lashes.

PRICE, $2.00

Mr. Clément begs to announce that he has opened an Academie de Coiffure, a new school for Hair Dressing, Marcel Waving and Manicuring, at 48 West 34th St., New York. If you are interested send for booklet.

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—OF—

Fine Gowns, Laces, Lingeries, Draperies, etc. Also, all materials used by the dressmaking trade bleached and dyed at short notice.

Laces Dyed to Match Gowns

REAL LACES CLEANED AND MENDED A SPECIALTY

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Spring Fashions for the Young

Advance showing of new Spring styles in every department of Misses', Youths', Children's and Infants' Wear.

Comprising a select and exclusive assortment of Millinery, Dresses, Suits, Clothing, Hats, Hosiery, Shoes and all the small belongings of Fashionable Dress.

Included in the display are many dainty effects in silk, linen, cotton and lace garments, very distinctive in styles, colorings and materials.

Spring Catalogue of Children's Outfitting mailed upon receipt of four cents to cover postage. Ready about March 1st.

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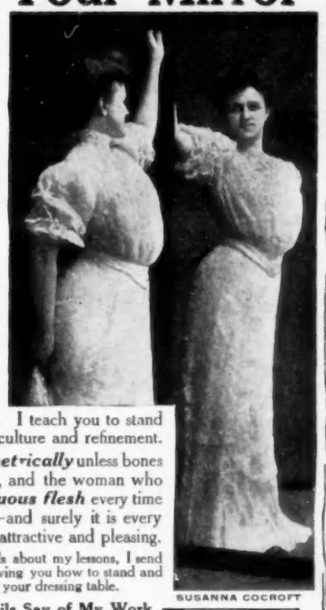
Are You Satisfied?

Any Woman Can Have Good Health a Refined Face and Good Figure



SUSANNA COCROFT

MANY a woman has surprised her husband and friends by giving 15 minutes a day in the privacy of her own room to special directions which I give to her for the care of health, face and figure. Over 20,000 women have studied themselves under my direction in the past five years.

Are You Tired of Drugs?

I use no drugs. I study each woman's case just as a physician studies it, the only difference being that I strengthen and put in place weakened organs by exercise for nerves and muscles controlling such organs, bring a good circulation of warm blood which I purify by teaching correct breathing and by prescribing the special diet, bathing, etc., adapted to each individual. I strengthen ***all your vital organs, lungs, heart, nerve*** centers and send your blood bounding through your veins as when a child.

I ***develop*** or ***reduce your figure*** to correct proportions. I teach you to stand and to walk with an ease and dignity which at once bespeak culture and refinement.

Clear Skin and a Good Figure Every figure ***can be rounded*** out ***symmetrically*** unless bones are missing or tissues entirely wasted away, and the woman who carries from 20 to 100 pounds of ***superfluous flesh*** every time she moves has my sympathy—but she does not need to do so—and surely it is every woman's privilege and duty to keep herself attractive and pleasing.

MISS COCROFT AT HER DESK

How to Stand and Walk When you request details about my lessons, I send you, **Free**, a booklet showing you how to stand and walk correctly, with a card of correct poise for your dressing table.

What My Pupils Say of My Work

Just think how I have gained, since I began with you, from 113 to 137½ lbs. in one year.
I have lost 73 pounds, and was never better. I look ten years younger.
My constipation and biliousness are entirely relieved.
I wish every nervous teacher could know what benefit is to be derived from your physical culture.
My catarrh and lungs are much better and my body, which was a bony, crooked structure, is actually beginning to look like your picture of correct poise.
My head is steady, the confused feeling having gone. It is the best money ever spent for myself.
Just think, Miss Cocroft, before I took up your work I could not eat anything without the greatest distress, and now I think I could digest tacks. I am so happy.

Personal Instructions Write me fully; also letting me know your faults of figure, etc. I will also make a personal study of your case and will let you know whether I can help you or not. Your letter will be held in strict confidence. I never publish letters without special permission, though I can send you hundreds of testimonials from women I have helped, who have given me permission to show their letters.

SUSANNA COCROFT, Dept. 17, 57 Washington Street, CHICAGO

Author of "Growth in Silence," "Character as Expressed in the Body," Etc.

The following are some of the ailments I correct. For details about my personal instruction, write me which symptoms apply to your case. If you are suffering from any other ailment write me fully and I will frankly tell you, without charge, if I can help you.

Too short
Thin bust
Thin chest
Thin arms
Thin neck
Round shouldered
Superfluous flesh
Prominent hips
Protruding abdomen
Height
Weight
Do you stand correctly
Complexion
Do you walk gracefully
Weakness
Lame back
Dullness
Irritable
Nerves
Headaches
Catarrh
Dizziness
Indigestion
Constipation
Liver
Kidneys
Lungs
Heart
Throat
Colds
Rheumatism
Circulation
Blood
Is your health or figure imperfect in any way not mentioned here?
Occupation?
What is your age?
Married or Single?

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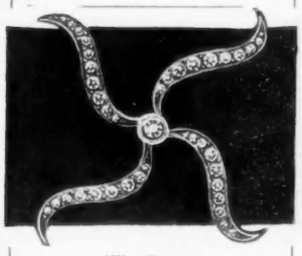

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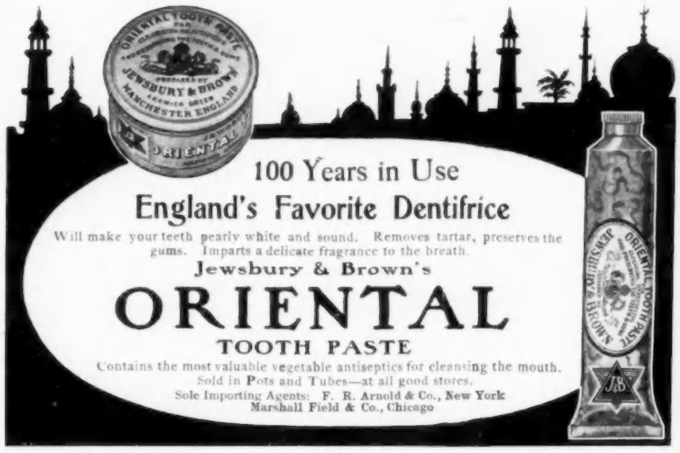

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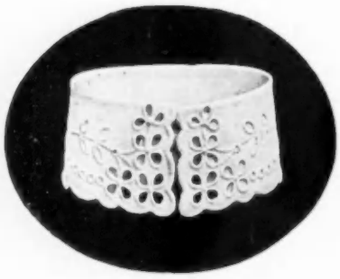

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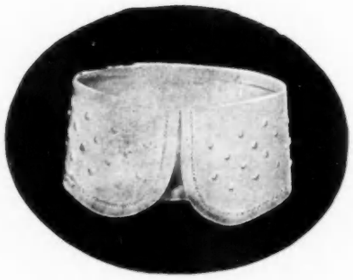

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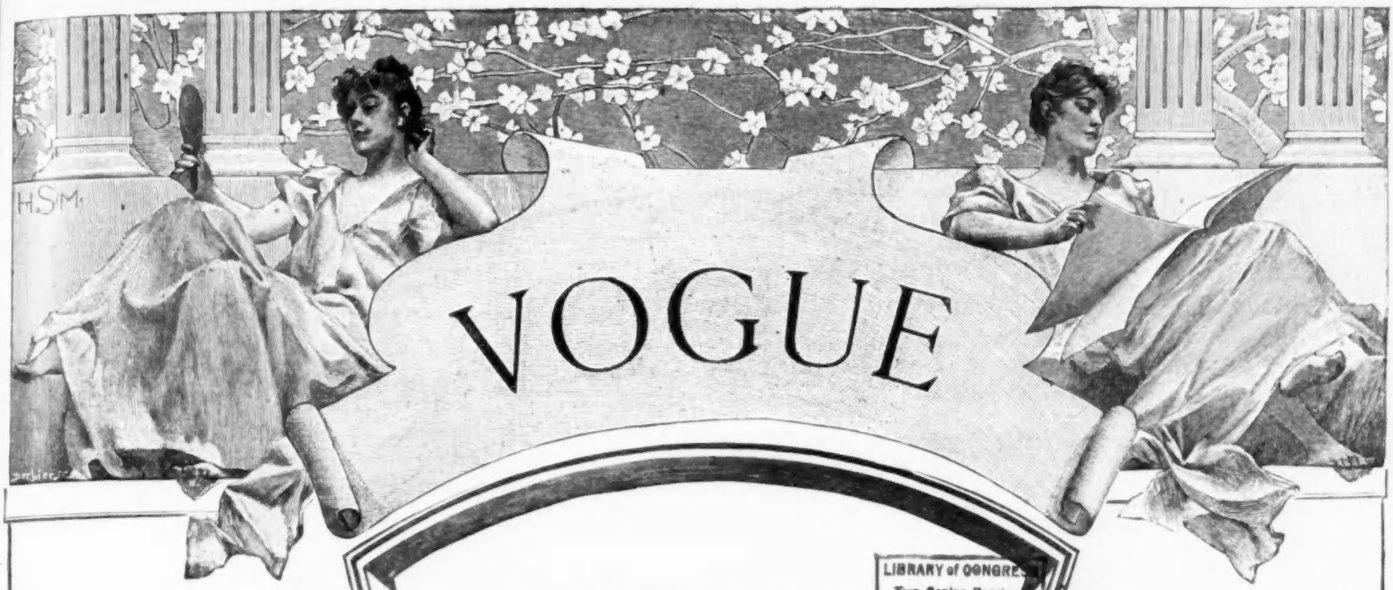

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Madame Leclaire

523 Fifth Avenue, New York

Youth Beauty

JUSTLY famous in the history of the world are both the beauty and charm of the women who composed the court of Louis XV, for at no other period have either of these attributes been so highly cultivated. Their value was beyond compare, since many an humble person rose by means of fascination alone to positions of the utmost brilliancy and honor. Needless to say no means were neglected for the cultivation of personal beauty in a court where no other attribute was half so much valued. Cosmetics which have never been equaled for efficacy were concocted by court chemists for those who were rich enough to make the necessary research and expense remunerative. The formulas for these preparations were carefully guarded and have remained unknown until recently. By a lucky accident, the most famous of the latter fell at last into the hands of Mme. Leclaire, a cultivated French woman, who immediately realizing the value of her discovery, devoted many years to an exhaustive study of beauty culture in order to become thoroughly proficient in the use of her valuable secrets. Having found its results nothing short of marvelous after prolonged personal use, Mme. Leclaire has given the method to the world, thereby establishing a claim to the gratitude of all womankind.

Her patrons are among the highest nobility of Europe, not excluding royalty itself, and almost miraculous results have made the treatment justly famous. Mme. Leclaire is a woman of sixty-three years of age and scarcely looks forty, with a fresh, velvety complexion not a wrinkle on her skin and wholesome, beautiful color in her cheeks.

Nothing more exquisitely artistic than the salon where the treatments are given can be imagined, and as far as I know, it has no equal in the world. The style is purely Louis XV, the walls being hung with pale blue damask framed into panels by carved woodwork, and the furniture being a replica of pieces at Trianon. Beautiful Sevres vases of the same period, enameled boxes and dainty paintings lend an atmosphere of elegance and refinement rarely found in such perfection at any private residence. Mme. Leclaire ushers the visitor into an equally complete and charming boudoir where, divested of hat and coat, the patron may sit at ease in a comfortable lounging chair while the choicest resources of science are brought to nature's aid.

MME. LECLAIRE'S RECEIVING ROOMS

A deep brown paste is first spread over the entire face and allowed to remain for a period which varies in individual cases. A slight stinging sensation is felt, this increasing gently until the brown substance is removed with a special oil which soothes, rests and feeds the skin after its brisk stimulation. This in turn is wiped away and a dash of powder completes the first day's treatment. But oh! what a change even this initial effort has made! The skin has lost its faded, parched or tired appearance and become fresh, rosy, firm and youthful in texture. Light wrinkles are erased and even the eyes look brighter and more full of life; years seem to have been obliterated and the new face reflected in the glass is the same with which we were familiar in early youth. The enormous difference made possible by this treatment must be seen to be appreciated as it is difficult to explain the full magnitude of its rejuvenating process. Though the immediate effect is so remarkable Mme. Leclaire advises a series of treatments in order to make these benefits permanent; in the latter case preparations are constantly varied to meet changing requirements, and systematic work is maintained to improve every natural beauty and obliterate defects. The woman who knows the power of youth and beauty cannot afford to ignore the possibility of obtaining and retaining both by this wonderful method which is in every respect unique and thoroughly reliable since it has stood the test of two centuries of time.

HAPHAZARD JOTTINGS

THOUGH ALERT MIND CHANGE THEIR FASHIONS

THE hearts of fabric manufacturers and of modistes and retail merchants should go out to Professor George Santayana, who in a recent lecture on Fashions in Art, made the revolutionary statement that it is no more senseless to change a fashion than it is to adhere to it, because fashion is not based on any reason, and there is no reason therefore why it should be permanent. The peasant costume which generations of authors and artists have insisted upon women regarding as ideal, does not fare very well at the hands of this iconoclast Professor. In his opinion it has no more reference to beauty or utility than that of the most frivolous woman. "It is much overloaded, it is my experience, in comparison with the means of the people who wear it. And yet the people regard it with absolute veneration. They have not sufficient imagination to change it. Their unchanging dress shows their lack of progress, their arrested development, their unquestioning acceptance of authority. People of imagination always change their fashion rapidly, and this is natural, for fashion has no basis in reason or utility, so the alert mind tires of it and seeks novelty." . . . The dress of men is based more on utility than that of women. Yet it has its irrational features, and men adhere to these just as closely as to the rational ones, because they are fashionable. Professor Santayana's views may be made to serve purposes in the household which would astonish him. However, he has said sane words, that are likely to attract considerable attention because of their originality. There are many who will be particularly heartened by his unromantic view of the peasant costume.

NOTABLE AND VALUABLE EDUCATIONAL INSTITUTE

Comparatively few among the many thousand intelligent persons included in the four million inhabitants that make up the population of Greater New York, appear to appreciate or indeed know of the important work being accomplished by The People's Institute, which Charles Sprague Smith resigned a Columbia University professorship to found. As recently stated by a journalist, the supreme aim of the Institute is to "direct intelligently the tide of unrest evident everywhere among the working classes, and made more acute in New York, where the radical element receives fresh impetus when the immigrant ships disembark the malcontents and oppressed of all nations. The Sunday night gatherings of the Institute audiences, numbering thousands, in the big hall of Cooper Union have been a fixed occurrence for a number of years and here distinguished men in all walks of life address audiences, the like of which do not gather anywhere else in the city. This regular meeting, however, is but one of many of the educational activities of this unique institution. It is the aim of Professor Smith to develop this movement into a national one, and it is his hope that a People's Palace, finely equipped and adequate, may adorn the East Side square near the site of the house now used by a club, one of the Institute's branches. The People's Institute is now so well organized, so powerful in membership and so well led, that it has come to be a force to reckon with in civic affairs. For that reason it was gratifying to have the secretary of the Institute undertake recently to interest in a practical way a certain group of young men members in the important matter of the milk supply of New York City. To those interested in educational movements, as well as all who realize the menace to our institutions of the ignorant immigrant, who arrives here with a rankling sense of injustice in his heart, the work of the People's Institute is warmly commended. It is a well tried experiment which merits the good will and financial support of the community.

FORTHCOMING WORLD EXPOSITIONS

The third International Tobacco Trade Exhibition is to be held in London, April 20-27, 1907.

The third Swiss Automobile and Bicycle Exhibition will open at Zurich on 15 May, under the auspices of the Geneva Central Committee. The exhibition, which will be held in the Kursaal, will have a section for foreign exhibits.

Consul E. S. Cunningham calls attention to the motor and motor-boat exposition to be held at Bergen, Norway, next summer. American manufacturers can exhibit if they have agents in that country, the exhibit to be in the name of the resident agent.

Consul-General Frank H. Mason advises Americans that the best way to introduce auto machine mechanism and parts into France is to exhibit at the annual Automobile, Bicycle, and Motor Boat Exposition held in November or December of each year at Paris.

NEW ENGLISH GAS MANTLE

Consul F. W. Mahin, of Nottingham, describes an improved British gas mantle said to be as remarkable as the newly invented German mantle, which uses a form of copper cellulose impregnated with certain salts. The new English mantle is dipped in a solution of thorium and cerium, in which is added an ingredient called "laddite," which so adds to its strength and life that it has been uninjured after burning two thousand five hundred hours.

CHINESE JADE

REplying to a New York inquiry as to light-green uncut jade, the Consul-General of Hongkong says it is impossible to get this gem in uncut form except from the Chinese.

Canton is the centre of the trade in southern China, and buyers must work through the Chinese to secure it. Even the two leading jewelers of Hongkong buy it in cut form. Jade is sometimes secured in masses of one or two pounds, of varying quality, and sometimes a rich Chinaman's estate will consist in part of a lump of jade. One New York firm sent a representative to China some time ago, who reported that he bought jade to the extent of $45,000 gold. He reported it cheaper in Pekin than in the south. Of the coveted light green there are two shades.

One Chinese merchant in Hongkong reports that he is ready to furnish uncut jade, but the difficulty would be in drawing the purchaser, at a distance, and the seller together in price. Unless the prospective purchaser has his own representative on the ground, or possibly some jeweler in China who has the buyer's confidence it might be well to discuss the matter with a New York firm with Chinese connections. They could buy on commission, making use of an expert in China. Jade is the favorite gem among the Chinese, and is largely used by European residents, though in England it is not yet in much demand. Nearly every Chinese woman, even the female laborer, has earrings of green jade. Those who admire jade can find very beautiful examples of it in the Bishop collection at the Metropolitan Museum of Art, in New York.

COCOA AND CHOCOLATE

SWitzerland produces more chocolate than all other countries combined and the Swiss consume more of the article in proportion to the population than any people in the world.

The annual consumption amounts to $2,500,000, and the exports to nearly $6,000,000. The yearly export to the United States is about $1,000,000, while England takes over $2,000,000 worth. There are more than a score of concerns in the confederation engaged in the manufacture of chocolate, and there are employed in the various factories about 16,000 persons, many of whom are women. The industry is not limited to special localities, as there are many factories distributed throughout the various cantons, some of which employ as many as 2,500 persons and are equipped with the most modern and latest improved machinery.

The raw material forming the principal ingredient, cocoa, is imported from Brazil, Ecuador, and Ceylon. The cocoa after passing through a system of heating until it is thoroughly dried is ground after the manner of preparing coffee. The ground cocoa is placed in mixing machines, where it is pulverized and worked into a doughy consistency, when it passes into other machines where there are added milk, sugar, and other ingredients. The product is then worked in the machines for sixty hours. Ovens for heating and cold-air ducts for cooling quickly are employed as a means of preserving the flavor. It is finally worked into the desired form and shapes by pressing it into molds, after which it passes to the packing rooms, where each piece is wrapped in tin foil and labeled.

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Easter

will soon be here. The question of dress receives more consideration at this season than at any other time of the year. The smart woman is beginning to look over her wardrobe and to plan for the coming season. SPRING STYLES ARE OUT. It is time to buy NOW to get the pick of things before the rush.

Let Me Be Your Factor

I buy everything—from hats to household furnishings. The shopkeepers allow me a small commission on my purchases—all it costs you is a postage stamp. For the asking you have at your service one who knows every reliable shop in New York, and one whose study and profession is to shop for women of discrimination throughout the country.

Spring Weddings

mean trousseaus, bridesmaids, frocks, gifts, etc., etc. I am a specialist in weddings. I have aided with many trousseaus and I hope to aid with many more. Most people like to send a gift bearing the stamp of New York—it means more. Think of the profusion and variety here—and competition keeps prices away down.

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Do you know that owing to the tremendous amount of freights being moved by railroads and transportation companies it has been absolutely impossible for us to get Eaton's Hot-Pressed Vellum stock to far-distant points in time for distribution to our customers' customers. We have, therefore, decided to

Postpone the Closing Date

of the prize contest for letters written upon and about Eaton's Hot-Pressed Vellum from February 14th, as advertised in January magazines, to April 20th. No other change in conditions.

The best way to enter this contest is to get Eaton's Hot-Pressed Vellum and the "conditions" at your local stationer's. If he can't supply you, we will send a half-size box for 25c. and his name.

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WOULD'NT YOU LIKE TO GO TO EUROPE NEXT SUMMER?

Many of our readers will go abroad next year anyway; but to others such a trip would mean the realization of vague but cherished hopes.

We are prepared, however, to bear all expenses connected with a month's trip to Europe for any of our readers who will get us 125 new subscriptions before September 1st, next. We have already sent one of our subscribers to Paris, and from present indications several more will shortly be entitled to a trip, or to its cash equivalent of $300.

Have you ever stopped to think over the people whom you might influence to take Vogue, of those to whom you might write about the plan, and of all your friends who might interest themselves in your behalf, if so rich a reward as a European trip were awaiting your efforts?

If you are not personally interested in such an undertaking, have you not some friend, desirous perhaps of completing her education by a trip abroad, or by devoting the cash equivalent of one of our prizes to defraying her college expenses, whose attention you ought to draw to this exceedingly generous offer? We shall be glad to send full particulars on application.

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ART

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. The Twenty-second Annual of the Architectural League of New York. Until 23 Feb.

Salmagundi Club. Annual exhibition of oil paintings by members. Until 23 Feb.

O'Brien's. Collection of engraved portraits of Washington and Lincoln. Until 9 Mar.

Matthews' Art Rooms. Two authentic portraits of Rembrandt, never exhibited before.

Kavanah's. Recent paintings by T. Scott Dabo. Until 23 Feb.

Dodd, Mead and Co. Exhibition of bookbindings by Charles Meunier of Paris.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Prints from the A. A. Hopkin collection of photographs of Italian works of art, and (in lower hall) etchings by the late Dr. Leroy Milton of Yale.

Boston. Copley Hall. Exhibition of Arts and Crafts. Until 26 Feb.

Buffalo. Albright Gallery. Exhibition of contemporary German paintings. Until 24 Feb.

Chicago. Art Institute. Annual of works by artists of Chicago and vicinity. Until 24 Feb.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition. Oil paintings and sculpture. Until 24 Feb.

Syracuse. Museum of Fine Arts. Collection of European and American paintings loaned by Messrs. Vose, of Boston.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. Until 9 Mar.

EXHIBITIONS TO COME

New York. Knoedler's. Eighth Annual Exhibition of the American Society of Miniature Painters. 6 to 20 Apr. Exhibits received 30 Mar.

Chicago. Art Institute. Special collection of paintings by contemporary German artists; Salon of Photographic Societies of America; and annual of Art Students' League of Chicago. 1 to 24 Mar.

Pittsburg. Carnegie Institute. International Exhibition of paintings. Opens 11 Apr. Works collected in New York, Philadelphia and Boston. 21, 22 and 23 Feb.

Philadelphia. Art Club. Sixteenth Annual of Water Colors and Pastels. 4 to 31 Mar.

Pennsylvania Academy. Annual Water-Color Exhibition. During Apr.

AUCTION SALES

New York. Waldorf Astoria. Ballroom: Valuable old and modern paintings. 22 and 23 Feb. 8.30 P. M.

GOSSIP

THE first annual exhibition of paintings of the Corcoran Gallery, by contemporary American artists, in fact the first show of what is hoped will be a national salon, to be held yearly in the national capital, was opened on the evening of 6 February at Washington, and attracted a large and fashionable gathering, which included the President, Cabinet officers, diplomats of many countries, and members of the senate and Congress. Nearly 400 works are shown, and as few of the leading artists are not represented, rarely has there been offered an opportunity of seeing so comprehensive a collection of current work. Much interest was evinced in the disposing of the prizes, which were awarded as follows: The W. A. Clark prize of $1,000, carrying with it the Corcoran gold medal, to Willard L. Metcalf of New York, for May Night, the picture of a beautiful old Colonial house in the moonlight; the Charles C. Glover prize of $500, carrying with it the Corcoran silver medal, to Frank W. Benson, of Boston, for Against the Sky, representing a young woman in a light hat and flowing veil, silhouetted against a bright summer sky; and the W. G. Fischer prize of $250, with the Corcoran bronze medal, to Edward W. Redfield, of Center Bridge, Pa., for a winter landscape, called The Lowlands of the Delaware. Edward W. Redfield, it will be remembered, was recently awarded the Academy gold medal of Honor, the highest award of the Pennsylvania Academy of the Fine Arts. That the awards were well considered cannot be doubted, but it should be said that as only paintings owned by their painters, and which had never previously received a prize of equal or greater value, were eligible, the competition was necessarily somewhat narrowed down. Thus the many portraits, among which are Sargent's likeness of Drs. H. A. Kelly, Wm. Osler, Wm. S. Halsted, and Wm. H. Welsh; his portraits of Miss Mary E. Garrett, of the late John Hay, and of the artist, Wm. Thorne, were not open to consideration, nor those of Colonel Wm. Bryan by Wm. Funk; Mrs. E. Chandler Walker, by Gari Melchers; a Girl in Brown, by J. J. Shannon, and works of Cecelia Beaux, E. C. Tarbell, Benson Wiles, Thorne, Smedley and others. The rules also precluded any of the many loaned paintings, such as Thayer's Caritas, sent by the Boston Art Museum; Abbey's Sylvia, the property of Senator Clark; Ave Maria, by Horatio Walker; A Light on the Sea, and other works by Winslow Homer; The Butterfly, by John W. Alexander; Belated Shepherd, by Gustave Wiegand; Gathering Mists, by Charles Warren Eaton, New England Coast, by Childe Hassam, and interesting examples by Hobart Nichol, Murphy Lathrop, Ranger, Ochtman, Sartain, Cooper, and McEwen.

For its permanent collection the Corcoran Gallery has purchased the following paintings: Girl in Brown, by J. J. Shannon; The First Snow, by R. M. Shurtleff; The Delaware River, by Ed. W. Redfield; A Light on the Sea, by Winslow Homer; Ave Maria, by Horatio Walker; Peonies, by Wilton Lockwood; Woman and Child, by Mary Cassatt; Northeast Headlands, New England Coast, by Childe Hassam; and The Land of the Hopi Indians, by Albert L. Groll. It will also acquire, if possible, May Night, by Willard Metcalf, and The Land and the Sea, by Paul Dougherty. The exhibition will continue until 9 March.

The exhibition of the Architectural League of New York, now being held in the galleries of the American Fine Arts Society, is so broad in scope that, while difficult to describe, it is interesting as showing the trend of work in this country, and to a certain extent a departure from old ideas and a development of original work adapted to the nation's needs. Municipal improvements, public buildings, plans and elevations for country residences, mural decorations, and architectural details of all kinds, are shown, and some of the gardens and houses are presented in a highly pictorial manner. There are the mural paintings for the Essex County Court House at Newark, by Kenyon Cox and Howard Pyle; two large groups for the McKinley Memorial, by H. A. McNeil; an illustration of The Righteous in Everlasting Remembrance, by Herbert Adams; Washington Laying Down His Commission at Columbia's Feet, by E. H. Blashfield; design for memorial the Martyrs of the Prison Ship, by McKim, Mead & White; a series for the proposed Pennsylvania terminal station, by the same firm; the Connecticut State Library, by Palmer and Hornbostel; Country House of Mr. Louis Tiffany, by M. J. O'Connor; Princeton Dormitories, by W. B. Morris; Municipal Ferry Terminal in New York, by Walker & Morris, the new West Street Office Building, by Cass Gilbert, and a host of other works.

Among the new acquisitions to be seen at the Metropolitan Museum of Art, in New York, are a collection of Chinese porcelains, loaned by Mr. J. Pierpont Morgan; In the Garden, by George deF. Brush; Seventeenth Century Lady, by Wm. M. Chase; The Seer, by Wm. S. Kendall; The Young Pioneer, by Douglas Volk; L'Allegro, by F. B. Williams, and Portrait of a Lady, by F. W. Benson, all purchased with the gift from George A. Hearn; A Nativity, by Fiorenzo de Lorenzo, from the Rogers fund; The Bouquet of Oaks, by Charles H. Muller, the gift of Mr. Wm. T. Evans, and two examples by Frans Hals, lent by Mr. J. P. Morgan.

A valuable collection of old and modern paintings, formed by Mr. Eugene Fischof, will be sold in the large ballroom of the Waldorf-Astoria, on Friday and Saturday evenings, 22 and 23 February.

The collection includes fine examples by the modern French and Dutch artists, and rare works by the early Italian, English, and Flemish masters. The sale will be conducted by Mr. James P. Silo.

An interesting sale shortly to be held at the American Art Galleries, will be that of Mr. A. W. Drake's celebrated collection of antique brass and copper articles, which he has gathered himself from Russia, Spain, and the far east.

On 7 February the sale of art objects and water colors belonging to the late Henry Farrer, was concluded at the American Art Gallery. A total of $11,977 was realized for the whole collection, the prices being generally low. One notable feature of the sale was the purchase of 232 tea-pots by the Metropolitan Museum of Art, for $1,000.

Another sale held last week at the American Art Galleries, was that of paintings and sketches by the late Gustav Henry Mosler, at which only $3,710 was realized for ninety-four or five works. The highest price, $500, was paid for The Wounded Cow, which had been exhibited at the Paris Salon in 1902.

The new Fifth Avenue Art Galleries in the Silo Building, at 546 Fifth Avenue, and 1, 3, and 5 West 45th Street, were opened on 7 February with the sale of bronzes and oil paintings owned by the late Thomas Kirkpatrick. Among the paintings were a large canvas by Schreyer, of seven mounted Arabs, which brought $9,000, the highest price; Soldier on Horseback, by De Neuville, $2,400; and Girlhood, by Jules Lefebvre, $2,800. The total amount realized was $25,415.

On the following evening at these same galleries, eighty-one paintings belonging to the Countess of Strafford and the late Philip Bayard Veiller, were sold for a total of $25,592.

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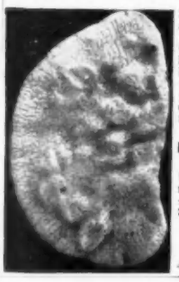

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WRINKLE ERADICATORS or FROWNERS
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Are another form of frowners. Will cure wrinkles and crow's feet, improving the face to youthful beauty.

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UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

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234
1 February, '07

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217. Hand-embroidered petticoat flounces; $5.00 up.

218. Artistic hand-embroidered maternity gowns; $25 up.

225. Attractive hand-made blouse patterns; $2.50 up.

SPECIAL SERVICES

230. Visiting Secretary by lady of refinement and culture. Am travelled. Versatile and amiable. References. Anglo-American.

WARDROBE SPECIALISTS

231. Soiled corsets and silk, cotton or lace waists dyed the most delicate or deeper shades. Will call with sample. Private.

DESCRIPTIONS OF FASHIONS

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LEFT.—White Neapolitan straw hat, with cluster of roses and foliage, in pastel shades of pink, blue and green. Ombré louisine taffeta ribbon in similar coloring is in soft folds on the bandeau, and also forms crown band with rosette effect at the right of the front.

UPPER RIGHT.—Large hat of tan horsehair, with peacock blue ostrich plumes and French satin ribbon.

LOWER RIGHT.—Tricorne of black Milan, with a strap of black velvet ribbon forming the crown band from the right side across the front, and caught at the left brim by a cut-jet buckle. Maline is fluffed on the bandeau. Three large black ostrich plumes trim this hat.

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LEFT FIGURE.—Circular evening wrap of bleu morte chiffon broadcloth, with appliqué fleur de lys and a border of antique gold embroidery. A band of deeper blue panne velvet finishes the neck edge, and continues as small vestees to the waistline. The lining is of blue satin messaline, shot with gold; and the cape is draped in plaits to form a dolman sleeve effect.

RIGHT FIGURE.—Evening cloak of pastel stone-gray chiffon broadcloth, trimmed with bands of antique silver embroidery and selftone silk tassels. There is a hooded cape effect at the back, with wing ends falling over the shoulders; the lining is of plaited selftone chiffon.

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LEFT FIGURE.—White linen motor coat with deep yoke extended as border straps at front; large pearl buttons. The sleeve is full, the armhole is of generous size, outlined by a shaped stitched strap; the sleeve plaited at top edge of the roll cuff, which is trimmed by buttons.

RIGHT FIGURE.—White mohair carriage coat in belted kimona effect, the sleeves are extended in box plaits straps on the shoulders. The ends of the small straps are ornamented with white silk crochet buttons

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UPPER LEFT.—Pastel corn-yellow satin messaline blouse, hand embroidered in mignonette; the flowers are entirely of French knots in shades of burnt orange and pale yellows.

LOWER LEFT.—Blouse of silver white taffeta, pin-dotted with black. The fullness on the shoulders is in a box plait and tucks. The straps at borders of neck and sleeves, and the cross straps are closely stitched. Crush girdle, with metal buckle. Guimpe of all-over Valenciennes, with flounced sleeves.

MIDDLE FIGURE.—Debutante's dinner dress of pink radium silk; the girdle and edge of the neck are of openwork lattices of pale pink velvet ribbon; a knot of velvet ribbon loops is at the corsage. Ruffles of Mechlin lace finish the sleeves below a narrow cuff of latticed velvet.

RIGHT FIGURE.—Matinée of pale pink crêpe de chine, hand embroidered in vines of flowers; The skirt is of pink taffeta, the top gored to fit smoothly, and tucked in groups above the flounce top.

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UPPER LEFT.—Hand-made blouse waist of fine white handkerchief linen, with inset flower motifs of pale rose linen lawn at the yoke edge, which are outlined by hand embroidery; the stems and sleeves extending over the yoke. The collar is in hand-run pin tucks, with real Valenciennes at the neck seam and at either edge of the embroidered band at top.

LOWER LEFT.—Hand-made blouse of sheer white handkerchief linen, with elaborate design of daisies embroidered by hand. Real Cluny beading insertings intersect the yoke at the front and back alike.

UPPER RIGHT.—Handkerchief linen shirt waist with front plait, turnover collar, and turned up cuffs edged with narrow plaitings of the material.

LOWER RIGHT.—Hand-made costume of white French mull, the unlined coatee is in all-over tucks with border and cuffs of French batiste embroidery combined with Valenciennes lace. The skirt is circular and without any fullness at the hips. A tucked band, outlined by batiste embroidery and lace, is inset at a graduated distance above hem, a lace frill falling over the hem top. In the skirt above the tucked band are three lace insertings. A full ruffle of narrow lace borders the coat and cuffs.

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LEFT FIGURE.—Cadet-blue broadcloth costume trimmed with fine selftone silk soutache, and cloth-covered buttons. The collar and vestee are of Cluny lace in a burnt ivory shade; the design is partly in the blue tint like the gown. The plaited skirt is in walking length, rows of soutache trimming the gores between plait edges.

MIDDLE FIGURE.—Light-weight coat of wide wale white serge striped alternately with navy and cadet blue, and cut with a bias seam at middle back, so that the stripes meet in chevron points; at front the stripes run diagonally beyond the double border of bias and straight bands, which is outlined at inner edge by a strip of selvage. The cravatte, cuff edges, and collar tabs are of wideblack silk galloon, piped with coral taffeta on sleeve and at collar edge; brass buttons trim and strips of selvage finish. In the cravatte ends pieces of the coral silk are inset.

RIGHT FIGURE.—Costume for afternoon wear, with skirt of gray and white striped voile, the gray stripe outlined by corded lines of white; the coatee is of heavy, smoke gray satin messaline. The collar is edged by oyster white Cluny lace, below a fold of selftone chiffon, and a wide piping of plain color taffeta. At middle back panel effect is given which is cut in one with the flared peplum at sides of back, the panel falling below waistline in a slight box plait. Silk cord loops and satin-covered buttons fasten the coat.

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UPPER LEFT.—Black maline hat, with black satin edge, trimmed with white ostrich fringe on the brim, and a willow pompon on the crown. A large pink rose and foliage are at the left of the front.

UPPER RIGHT.—Lamballe hat of taffeta, with full draped crown, a large rosette is at the front; a velvet cording edges the brim.

LOWER RIGHT.—Hat of natural Milan straw, with immense green coq plume at the left. The crown bands are of green and black velvet, with a fancy straw band at the middle. A knot of the same holds the quill ends of the plume.

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UPPER LEFT.—White broché corset, especially adapted to give a long-waisted effect to heavily built figures. Lace-trimmed top, and shirred satin garter attachments. Made also in coutil or figured batiste.

LOWER LEFT.—Figured batiste corset for slender figure, with high bust, long waist, and deep hip extension. Ribbon and lace trim the top; there are also satin garter attachments with bows.

UPPER MIDDLE.—Front-lacing broché corset, with long hip, for medium or heavily built figures. Lace-trimmed top and ribbon-covered garter attachments.

LOWER MIDDLE.—Maternity corset, permitting deep breathing; special model. Lace and ribbon-trimmed top and shirred garter ribbon attachments.

RIGHT FIGURE.—Tailleur corset for princess gowns, made of batiste, broché or coutil and adapted for any figure; ribbon garter attachments.

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LEFT FIGURE.—Electric-blue rubberized taffeta silk, plaided, and cross-barred in self-color satin stripes. Full-length, double-breasted; buttons of taffeta, with heavy rim of silk. Revers buttonholed to fasten back. Military collar, pointed roll. Huge sleeves, starting from side seams at the waist. No yoke in back. Middle bias seam. Strap over shoulder, with large button, plait beneath. Waist part and sleeves lined with satin.

MIDDLE FIGURE.—Rubberized crêpe de chine in silver tan. Piped in navy blue silk; large pearl buttons. Wide, deep yoke at back same as front. Under arm ventilation. Two box plaits in middle back. Lining of white silk down to waist line. Sleeves with wind cuffs. Full length.

RIGHT FIGURE.—Plain three-quarter coat of rubberized black and white checked taffeta. Silk buttons, bone rimmed. High collar, with cross strap. Large pockets. Medium loose back, bias middle seam.

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LEFT FIGURE.—Reception gown of ivory white cloth and Margot lace and net, the lace insertings forming flowers at intervals, which are embroidered with gold. The bodice has broderie Anglaise designs at the front and on the slashed yoke band. The yoke and lower part of bodice are of hand-tucked net, and the lace insertings in the cloth cross the net in loose straps, ending in flowers on the girdle at the back and front alike. The skirt is circular, tucked to yoke depth, and is trimmed with three graduated circular flounces.

MIDDLE AND RIGHT FIGURES.—Gray broadcloth princess costume, with yoke and sleeves of selftone repoussé lace; the velvet wrap is of a deeper shade, braided in silk soutache to match, and embroidered in silks of the same shade, and oxidized silver.

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LEFT FIGURE.—Princess gown of cerise liberty chiffon combined with cerise liberty satin, the latter forming the flounce border with latticed straps extended from top at intervals. Satin straps also lattice in girdle effect, the chiffon tucked beneath, and the fullness flaring out between the points at hips and top.

MIDDLE FIGURE.—Pale yellow marquisette, with Bruges lace insertings at flounce top and neck; the folded girdle of selftone liberty satin, trimmed with bows and strasse buckles at back. The tucked band is of white tulle, the undersleeve also of tulle finished by a lace band.

RIGHT FIGURE.—Empire dinner gown of pale gray silk net with bodice of silk lace run with silver threads. Silver gauze ribbons strap from sides, across front and back.

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LEFT FIGURE.—Embroidered white French nainsook princess gown; the bodice and skirt are attached by a tucked belt. Between the deep yoke of the embroidery, which is in a combination of English eyelet, with heavily embroidered flowers, and the belt, the bodice is in fine tucks; the skirt is similarly tucked. The lingerie hat is covered with embroidered batiste, a lace frill edging the underbrim. Pale blue ribbon crown band and crown bow.

MIDDLE FIGURE.—Lingerie princess dress of sheer French batiste combined with batiste embroidery; the insertings and ruffle edgings are of Valenciennes lace. The skirt and waist are attached at the sides and back by a tucked girdle which has lace insertings at the edges and middle. The skirt has a deep yoke effect of embroidered batiste beyond the front panel of lace and embroidery appliqués. White embroidered batiste hat, with brim binding of white satin. A cluster of white roses tinged with yellow at centres, with sprays of deep green leaves is at the right side; a white ribbon rosette bow is at the left. Crown band of folded ribbon, tulle and ribbon bows on bandeau.

RIGHT FIGURE.—Princess gown of French batiste in eyelet embroidery. The yoke and skirt insertings are of Valenciennes lace. The soft Empire girdle is of white satin ribbon. The bow at the corsage is caught by an embroidered medallion, and the lower edge is frilled with lace. Lace ruffles trim the sleeves and cuffs, and finish the edge of the skirt flounce; the flounce top is outlined by an inserting in pointed lines. The gown is in lengthwise tucks from the yoke edge to yoke depth on the hips. Dome-shaped hat of shirred white silk point d'esprit net. On bandeau at the side and back are loops and ends of pale pink French taffeta ribbon and sprays of pale pinkish lavender lilacs. The shirred net hat is unlined.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Hollister.—At Mount Vernon, N. Y., Sunday morning, 10 February, 1907, Major John Quincy Adams Hollister, M.D., in his 68th year.

Ogden.—On Tuesday, 12 February, 1907, at her residence in this city, Harriet Verena Ogden, widow of Gouverneur Morris Ogden and daughter of Cadwalader Evans, of Philadelphia, in the 86th year of her age.

Pyne.—On Saturday, 9 February, after a short illness, at her residence, 116 East 74th Street, Susan Augusta, daughter of the late Rev. Smith Pyne. Funeral services at Trinity Church on Monday, 10 A. M.

Witherbee.—On Friday evening, 8 February, after a brief illness, at the residence of his parents, No. 4 Fifth Avenue, Lispenard Stewart, only son of Frank Spencer and Mary Stewart Witherbee, in the 21st year of his age.

ENGAGEMENTS

Bliss-Reese.—Miss Augusta Bliss, daughter of the late George Bliss, to Mr. William Willis Reese.

Wadsworth - Dickson.— Miss Marguerite Wadsworth, daughter of Mr. Paul Wadsworth, of Albany, to Mr. Reid Stuart Dickson, of Philadelphia.

DANCES

Fish.—A Mardi Gras Variety entertainment was given on Tuesday, 12 February, by Mrs. Stuyvesant Fish. A toe dance was given by Mlle. Mahr, a monologue by Beatrice Herford, a character sketch by Katie Barry and Henri de Vries gave A Case of Arson. Impersonations were also given by Clarice Vance and Gertrude Hoffman. Present were: Mr. and Mrs. Ralph Pulitzer, Mr. and Mrs. R. T. Wilson, Jr., Mrs. Ogden Goelet, Mr. and Mrs. Goodhue Livingston, Mr. and Mrs. Edmund L. Baylies, Mrs. Whitelaw Reid, Mr. and Mrs. H. Coleman Drayton, Mr. and Mrs. C. T. Barney, Mr. and Mrs. Lloyd Bryce, Mr. and Mrs. Harry Peters, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Herbert Robbins, Mr. and Mrs. Henry Clews, Mrs. Sidney Dillon Ripley and Miss Ripley, Mrs. W. H. Dixon, Mr. and Mrs. Frederick Vanderbilt, Mr. and Mrs. Ernest Iselin, Mr. and Mrs. Norman de R. Whitehouse, Mr. and Mrs. Harold Minott, Mr. and Mrs. James Speyer, Mr. and Mrs. Alfred G. Vanderbilt, Mr. and Mrs. Reginald Vanderbilt, Mr. and Mrs. Arthur Iselin, Mr. and Mrs. F. Burrall Hoffman, Mr. and Mrs. W. Watts Sherman, Mr. and Mrs. W. Storrs Wells, Mr. and Mrs. Robert Collier, Mr. and Mrs. W. D. Sloane, Mr. and Mrs. Lewis Iselin, Mr. and Mrs. C. Oliver Iselin, Mr. and Mrs. C. B. Alexander, Mrs. Joseph Pulitzer, Lord and Lady Wolverton, Lady Mary Ward, Lady Strafford, Mr. and Mrs. Elbridge T. Gerry, Mr. and Mrs. Ogden Mills, Mr. and Mrs. I. Townsend Burden, Mr. and Mrs. W. K. Vanderbilt, Col. J. J. Astor, and Mrs. Astor, Mr. and Mrs. Orme Wilson, Mr. and Miss Pembroke Jones, Miss Sybil Douglas, Miss Katharine Barney, Miss Lisa Cutting, Miss R. Janet Fish, Miss Rosamond Fish and Miss Julia Fish, Miss Evelyn Burden, Miss Gwendolyn Burden, Miss Harriet Alexander, Miss Electra Havemeyer, the Misses Hewitt, Miss Laura Swan, Miss Grace Chapin, Miss Violet Cruger, Miss Eleanor Mortimer Miss Mills, Miss Jean Reid, Miss Therese Iselin, Miss Louise Iselin, Miss Charlotte Warren, Miss Evelyn Parsons, Miss Pauline Riggs, Miss Mabel Gerry, Miss Angelica Gerry, Miss Sadie Jones, Miss Anna Ripley, Miss Kate Brice, Miss Natica Rives and Miss Helen Rives. Mr. Bertram Cruger, Mr. Frederic Cruger, Mr. Orme Wilson, Jr., Mr. T. R. Wilson, 3d, Mr. McDougall Hawkes, Prince del Drago, Mr. Max Muller, Mr. William Hoffman, Mr. Charles Munn, Mr. James Kidder, of Boston, Mr. Breckenridge Castleman, Mr. P. G. Gerry, Mr. Joseph Minott, the Messrs. Hare, Mr. Robert Van Cortlandt, Mr. Phoenix Ingraham, Mr. J. de W. Cutting, Mr. Moncure Robinson, Mr. Albert Gray, Mr. Erskine Hewitt, Mr. Worthington Whitehouse, Mr. Lawrence Gillespie, Mr. Frederick H. Betts, Mr. F. L. V. Hoppin, Mr. Samuel Babcock, Mr. Samuel Willets, Mr. Egerton Winthrop, Mr. Alexander Keogh, Gen. Horace Porter, and Mr. I. T. Burden, Jr.

Wilson.—A dinner dance was given on Monday, 11 February, by Mrs. Orme Wilson, for her son, Mr. Orme Wilson, Jr. The cotillon was led by Mr. Phoenix Ingraham, dancing with Mrs. Wilson. Present were: Colonel and Mrs. John Jacob Astor, Mr. and Mrs. Richard T. Wilson, Jr., Mr. and Mrs. W. Starr Miller, Mr. and Mrs. Robert Goelet, Mrs. Ogden Goelet, Mr. and Mrs. Whitney Warren, Mr. and Mrs. W. Watts Sherman, Mr. and Mrs. R. Fulton Cutting, Mr. and Mrs. Henry Coleman Drayton, Miss Therese Iselin, Miss Elizabeth Cutting, Miss Emily Welles, Miss Effie Pearson, Miss Rosamond Fish, Miss Susan Sedgwick, Miss Edith Kane, Miss Dorothy Kane, Miss O. Sylvia Parsons, Miss Mary Newbold, Miss Mildred Sherman, Miss Dorothea Potter, Miss Mildred Carter, Miss Gladys Kissel, Miss Lucy Blair, Miss Nathalie Knowlton, Miss Alice Borland, Miss Susan Street, Miss Kate Brice, Miss Georgiana Farr, Miss Eleanor Mortimer, Miss Annah D. Ripley, Miss Gladys Pell, Miss Dorothy Whitney, Miss Pauline French, Miss Lydia Mason Jones, Miss Edyth Deacon, Miss May Tuckerman, Miss Jean Reid, Miss Ethel Le Roy de Koven, Miss Margaret Steward, Miss Grace Chapin, Miss Annie Kountze, Miss Katharine Prescott Lawrence, Miss Charlotte Warren, Miss Edith Miller, Miss Beatrice Mills, Miss Janet Fish, Miss Helen Rives, Miss Nora Iselin, Miss Angelica Gerry, Miss Corinne Douglas Robinson, Miss Pauline Riggs, Miss Julia Hoyt, Miss Emily Pell Coster, Miss Evelyn Burden, Miss Gwendolyn Burden, Miss Ethel Kingsland, Miss Dagmar Wetmore, Miss Emily Trevor, Miss Harriet Alexander, Miss Cornelia Bryce, Miss Ellen Delano, Miss Ruth King, Miss Caroline Drayton, Mr. Henry G. Gray, Mr. Campbell Steward, Mr. William Stackpole, Mr. Julien Gerard, Mr. Sumner Gerard, Mr. Buell Hollister, Mr. Bradish G. Johnson, E. De Peyster Livingston, Mr. Bronson Winthrop, Mr. Charles Lawrence, Mr. I. Townsend Burden, Mr. Roger Poor, Mr. Robert Sands, Worthington Whitehouse, Mr. Monson Morris, Mr. Herbert C. Pell, Jr., Mr. Tiffany Richardson, Mr. Lloyd Warren, Mr. Herman G. Kinnicut, Mr. Le Grand Griswold, Mr. Francis Stevens, Mr. Robert C. Van Cortlandt, Mr. Frederic Cruger, Mr. Chalmers Wood, Jr., Mr. Robert Sedgwick, Jr., Mr. Louis Montant, Mr. Eugene Gallatin, Mr. Samuel Babcock, Mr. Ashbel P. Barney, Mr. Sheldon Whitehouse, Mr. William Iselin, Mr. Peter G. Gerry, Mr. R. Fulton Cutting, Jr., Mr. Alexander S. Webb, Jr., Mr. John A. Dix, Mr. De Lancey Jay, Mr. E. Victor Loew, Jr., Mr. Moncure Robinson, and Mr. Francis J. Otis.

DOG SHOWS

The thirty-first annual meeting of the Westminster Kennel Club opened on Tuesday, 12 February, in the Madison Square Garden.

CORRESPONDENCE

Palm Beach, Fla.—Late arrivals: Mr. Owen Franklin Aldis, Mrs. Elliot W. Pratt, Mrs. Henry S. Russell, Mr. Alfred Batcheller, Mr. and Mrs. B. Franklin Betts, Mr. and Mrs. C. Walter Betts, Mr. and Mrs. Walter D. Denegre, of New York and New Orleans, arrived here this morning. General Brayton G. Ives also came down from New York. Other arrivals are Mr. and Mrs. Frederick Gallatin, Jr., Mr. Alex. Proudfit, Jr., Mrs. Alex. Proudfit, Mr. and Mrs. George H. Nicolai, and Mrs. Allison Grant, of New York.

St Augustine, Fla.—Late arrivals: Mr. Benjamin F. Penrose, Mrs. R. Ambler, Mr. J. Thomson, Mrs. C. D. Schulthers, Mr. Edward Humphrey, Mrs. Martha Schulters, Mrs. George Andrews, Mr. B. L. Cutler, Miss G. L. Cutler, Mr. and Mrs. H. P. Kingsland, Mrs. Charles Gilbert, Mr. and Mrs. Walter E. Adams, Mrs. Albert G. Adams, Mr. E. T. Williams, Mr. and Mrs. B. H. Lewis, Mr. and Mrs. H. A. McLaughlin, Mr. H. N. Huntington and Mr. Charles D. Haines, New York; Mr. and Mrs. E. S. Harriman, Mr. and Mrs. R. Wilmarth Appleton.

Tuxedo Park, N. Y.—Late arrivals: Mr. and Mrs. E. H. Harriman, Mr. and Mrs. Henry M. Tilford, Mr. and Mrs. Charles B. Alexander, Mrs. E. G. Janeway, Mrs. Richard Stevens, Mrs. Newbold Morris, Prince del Drago, Mr. J. F. Sterns, Mr. Andrew S. Hall, Mr. McDougall Hawkes, Miss John Gade, Mrs. Henry D. Brookman, and Miss C. Fellowes.

INTIMATIONS

Beekman.—Mr. and Mrs. R. Livingston Beekman are occupying their English country place, Addington Park, at Winslow, England.

Bostwick.—Mr. and Mrs. Albert Curtis Bostwick will return from Europe early in April.

Brinley.—Mrs. Godfrey M. Brinley is stopping with Mr. and Mrs. George Macculloch Miller.

Davison.—Mrs. George Howard Davison, of No. 56 East Forty-ninth Street, is at home Mondays in February.

Drexel.—Mr. John R. Drexel and Mr. W. Hude Neilson sailed for Europe on the St. Louis 23 February.

Fish.—Miss Marion Fish has been stopping with Miss Evelyn Parsons at Islip.

Glaenzer.—Mr. Jules Glaenzer has returned to Paris.

Harriman.—Miss Cornelia Harriman, daughter of Mr. and Mrs. E. Henry Harriman, is at Washington, stopping with Miss Katherine Elkins, daughter of Mr. and Mrs. Stephen B. Elkins.

Jennings.—Mr. and Mrs. Percy Hall Jennings, who were married a few weeks ago, are now in Italy.

Leeds.—Mr. and Mrs. William B. Leeds, who sailed for Europe several weeks ago are at Monte Carlo.

Mason.—Dr. and Mrs. A. L. Mason and Miss Marion Pierce, of Boston, Mass., are stopping with Mr. and Mrs. Richard T. Wilson, Jr.

Paget.—Miss Leila Paget is now in the Far East.

Pierson.—Mrs. Frederick Pierson gave a large bridge party on Saturday, 16 February. There were ten tables.

Roosevelt.—Miss Christine Kean Roosevelt, daughter of Mr. and Mrs. W. Emlen Roosevelt, returned from Washington, D. C., last week.

Schieffelin.—Mr. and Mrs. George D. Schieffelin are spending the winter with Mr. and Mrs. Charles Scribner.

Stillman.—Mr. and Mrs. Charles C. Stillman have taken a lease of the Mitchell house, No. 9 East Sixty-seventh Street.

Tiffany.—Mrs. George Tiffany and her daughter, Miss Jennie Tiffany, who are now in Europe, will spend the rest of the winter in Rome.

Trevor.—Mrs. Henry Trevor will give a luncheon and bridge party for Mrs. Bruce Ismay, 26 February.

Vanderbilt.—Mr. Alfred G. Vanderbilt is stopping with the Duke and Duchess of Roxburghe at Floors Castle.

Wickes.—Mr. and Mrs. Edward A. Wickes will give a dinner, 26 February.

FOREIGN TRAVEL

Baltic.—Sailing Wednesday, 13 February: Mr. Goold Hoyt, Mrs. D. L. McCarthy, Mr. and Mrs. S. F. McKinnon, Mr. and Mrs. Wallace Nesbitt, Mr. and Mrs. H. C. Richards, Mrs. W. P. Strickland, Mr. and Mrs. R. G. Sykes, Mr. and Mrs. Harry Wearne, Mr. J. Wightman, Dr. C. S. Bacon, Mrs. O. D. Beardsley, Mr. and Mrs. George M. Cassatt, Mr. A. J. Chapman, Mr. and Mrs. Thomas Coulton, Mrs. H. Dessauer, and Mrs. W. Ondow Ford.

Carmania.—Arriving Monday, 11 February: Mr. Joseph R. Foard, Mr. and Mrs. A. McPherson Grant, Mrs. G. R. Harding, Mr. and Mrs. Alfred E. Harris, Mr. and Mrs. Harry Higgins, Miss Breese, Lieutenant A. W. Jamieson, Mr. H. Maitland Kersey, Mr. Reginald Lasseter, Mr. Walter H. Maxwell, Miss Ashmead Bartlett, Mr. and Mrs. Arthur E. Bastic, Mr. Paul Blackmar, Mr. Arthur Branscombe, Mrs. Charles Cammann, Mr. Charles Carroll, Mr. and Mrs. C. F. Churchill, Mr. and Mrs. Bernard Cramer, Mr. and Mrs. Charles P. Perin, Mr. and Mrs. J. E. Quaintance, Mr. J. C. L. Rogge, Mr. R. Schuster, Mr. and Mrs. John B. Taylor, Mr. J. Allen Thomson, Lord and Lady Wolverton, the Hon. Robert and Lady Mary Ward, Mr. and Mrs. D. E. Woodhull, and Mr. and Mrs. E. F. Wye.

Cedric.—Arriving Monday, 11 February, Mr. and Mrs. Emil Greco, Mr. and Mrs. George F. Hewitt, Mr. and Mrs. Guy Robinson, Mr. and Mrs. Guy Sumper, Mr. T. Shaw Safe, Miss Emily A. Thackray, Mr. and Mrs. F. R. Upton, Dr. and Mrs. J. W. White, Dr. and Mrs. H. B. Parker, Mr. R. L. Blackburn, Mr. Homer H. Byington, American Vice-Consul at Naples; Mr. and Mrs. H. O. Canfield, Mr. and Mrs. Charles S. Fairchild, and Mr. and Mrs. T. H. Gillespie.

Finland.—Arriving Tuesday, 12 February: Mr. G. W. Dodd, Mr. Charles Strieff, Mrs. Francis Nicholson, and Miss Nicholson.

WASHINGTON

DIED

Rixey.—On Saturday, 9 February, 1907, at the residence of his brother, 1518 K Street, John Franklin Rixey, Representative in Congress from the Eighth District of Virginia.

WEDDINGS TO COME

Corea-Fleming.—Senor don Luis Corea, Minister from Nicaragua, and Miss India Bell Fleming, daughter of Col. Robert I. Fleming, will be married on Wednesday 27 February, at the residence of the bride, 1408 Massachusetts Avenue.

DINNERS

Anderson.—A dinner will be given by Mr. Justice and Mrs. Anderson, on Wednesday, 27 February, for the Secretary of the Treasury and Mrs. Shaw.

Dalzell.—A dinner will be given on Thursday, 21 February, by Representative and Mrs. John Dalzell, on Thursday, 21 February, for the Vice-President.

Rosen.—A dinner was given by the Russian Ambassador and Baroness Rosen on Sunday, 17 February.

A dinner will be given by the Russian Ambassador on Saturday, 23 February.

Sibley.—A dinner was given by Representative and Mrs. Joseph C. Sibley on Monday, 18 February, for Mr. Justice and Mrs. White.

Straus.—A dinner was given by the Secretary of Commerce and Labor and Mrs. Straus on Tuesday, 19 February, for the President and Mrs. Roosevelt.

von Sternburg.—A dinner was given by the German Ambassador and Baroness von Sternburg on Monday, 18 February.

A dinner will be given by the German Ambassador and Baroness von Sternburg, on Wednesday, 27 February.

LUNCHEONS

Fleming.—A wedding breakfast will be given by Colonel and Mrs. Robert I. Fleming on Wednesday, 27 February, for the Minister from Nicaragua and Mme. Corea.

Fry.—A luncheon was given by Miss Gertrude Fry on Tuesday, 12 February, for Miss India Bell Fleming.

Granger.—A luncheon was given by Miss Eleanor Granger on Tuesday, 19 February, for Miss Fleming.

RECEPTIONS

Aoki.—A reception will be given by the Japanese Ambassador and Viscountess Aoki on Thursday, 7 March.

Taft.—A reception was given by Mrs. Taft, wife of the Secretary of War, on Friday, 15 February, at 5 o'clock.

von Sternburg.—A reception will be given by the German Ambassador and Baroness von Sternburg on Saturday, 23 February, at the Embassy.

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Boston Symphony Orchestra—21, 23 Feb., 22, 23 Mar. C
Boston Symphony Quartet—22 Mar. ..... M
Kaltenborn Quartet—27 Feb. ..... M
Kneisel Quartet—5 Mar., 2 Apl. ..... M
Marum Quartet—21 Feb. ..... Cuh
Musical Art Society—7 Mar. C
N. Y. Symphony Orchestra—9, 10 Mar. C
Olive Mead Quartet—28 Feb., 11 Apl. ..... M
Oratorio Society—19, 26 Mar. C
People's Symphony Concerts—21 Mar. ..... Cuh
People's Symphony Concerts—22 Mar. C
Philharmonic Society—1, 2, 15, 16, Mar. C
Russian Symphony Concerts—28 Feb., 14 Mar. C
Symphony Concerts for Young People—2, 30 Mar ..... M
Volpe Symphony Orchestra—3 Mar., 14 Apl. C

PROGRAMMES AND NOTES

The Kaltenborn Quartet will give its second and final concert of the season at Mendelssohn Hall, Wednesday, 27 February, at 8:15 P. M.

Assisting artists: Sigmund Herzog, pianist; Dr. Gerrit Smith, organist.

Programme:

Quartet in A minor, Op. 41, No. 1 ..... Schumann
Concerto in D minor, No. 1 ..... Bach
For two violins with organ accompaniment.
Quintet in B flat major, Op. 30 ..... Carl Goldmark
For piano, two violins, viola and violoncello.

The Catholic Dramatic Oratorio Society announces that it will present Gounod's Redemption at Madison Square Garden Concert Hall, 14 March. It will be recalled that this same organization produced St. Ursula last May, which occasion was also its first public appearance. Archbishop Farley and Monsigneur Lavelle are deeply interested in the success of this society, and Mrs. Josephine Drexel Emmet and other patronesses are at present forming a board of Associate Members to put the organization on a firm financial basis. In the Redemption a chorus of 150 singers will take part, assisted by several well-known soloists.

The New Music Society of America invites attention to its second season, and aims to further interest the public in its work of providing a hearing for the music of American composers. This work was begun with considerable success at the concerts given by the Society last year at Carnegie Hall. It is intended to give this season, during March, one orchestral concert that shall be devoted to excerpts from the works of the following composers: Arthur Bird, F. S. Converse, H. F. Gilbert, H. K. Hadley, Harvey W. Loomis, Edward MacDowell, Edgar S. Kelley, Horatio W. Parker, John K. Paine, Arthur Farwell and others.

This concert will be given with the assistance of the Russian Symphony Society Orchestra, under the Conductorship of Modest Altschuler.

The New Music Society of America was organized in December, 1905, for the purpose of giving public performances of works by American composers.

Last year the Society gave two orchestral concerts and six musicals.

Among those who have signified their interest in the work of this Society are Dr. Lyman Abbott, Mrs. J. W. Alexander, Miss Callender, Miss Chanler, Mr. and Mrs. John Jay Chapman, Mrs. C. H. Ditson, Mrs. Ben Ali Haggin, Mme. Louise Homer, Mrs. Seth Low, Dr. William Mason, Mr. and Mrs. Douglas Robinson, Mr. and Mrs. I. N. Seligman, Mr. and Mrs. Charles Sprague Smith, Miss Emma Thursby and Mr. Oswald G. Villard.

Walter Damrosch has accepted the conductorship of the music festivals to be held this spring at Louisville, Ky., at Syracuse, N. Y., and at Spartanburg, S. C. A large chorus has been organized in each one of these cities, and Mme. Sembrich is to be the principal soloist.

A Bach Cantata entitled Sleepers, Wake, Verdi's Requiem, Mendelssohn's Elijah, and Saint-Saën's Samson and Delilah are among the principal works to be performed.

PAST CONCERTS

The Adele Margulies Trio gave its third concert of the season at Mendelssohn Hall, 19 February. The programme comprised Dvorak's trio, Dumky; Rubinstein's Sonata for piano and violin, and Brahms' quartet for piano, violin, viola and 'cello. The assisting artist was Mr. Sam Franko, viola.

OPERATIC NOTES

The first performance here in Italian of Puccini's Madame Butterfly took place under the supervision of the composer at the Metropolitan Opera House, 11 February. Miss Geraldine Farrar, in the title rôle, won her greatest success so far in New York. Homer, Caruso, and Scotti completed the quartette of stars that assumed the leading parts in Mr. Conried's superb production of what is at present the most popular of modern operas.

WHAT MME. FREMSTAD SAYS OF SALOME

Vogue will publish, on 28 February, an authoritative and exclusive interview with Mme. Olive Fremstad, the young dramatic soprano of the Metropolitan Opera Company, who recently so successfully created the title rôle in Strauss's Salome, on the occasion of the first and only performance of that sensational opera in New York.

This interview should be especially interesting as it represents the sole instance in which any artist directly and intimately concerned with the production of Salome, has consented to talk on the subject for publication.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Warfield in The Music Master
Astor Theatre, B'way and 45th St.
Genesee of the Hills
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Henrietta Crossman in All-of-a-Sudden Peggy
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Louis Mann in The White Hen
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Ethel Barrymore in Captain Jinks
Garden Theatre, 27th St. and Madison Ave.
The Little Michus
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Road to Yesterday
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
The Hypocrites
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'wy
The Two Orphans
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Sothern and Marlowe in Repertoire
Madison Square Theatre, 24th St., near B'way.
Carlotta Nilsson in The Three of Us
Manhattan Theatre, 33rd St. and B'way
The Girl and the Governor
Majestic, 59th St. and B'way
The Rose of the Alhambra
New Amsterdam Theatre, West 42nd St.
Brewster's Millions
New York Theatre, B'way and 45th St.
George Washington, Jr.
Princess, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 20th St. and B'way
The Dream City and The Magic Knight

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FOR BABY RASHES.
Itchings and Chafings, Cuticura Soap and Cuticura Ointment, are Worth Their Weight in Gold.

The suffering which Cuticura Soap and Ointment have alleviated among the young, and the comfort they have afforded worn-out and worried parents, have led to their adoption in countless homes as priceless curatives for the skin and scalp. Infantile and birth humors, milk-crust, scalled head, eczemas, rashes, itchings, chafings, and every form of itching, scaly, pimply skin and scalp humors, with loss of hair, are speedily, permanently and economically cured.

Antoinette Cleansing Cream will cleanse the pores, and keep the skin soft and fair in winter weather.

Le Perle Face Powder gives a velvet-like texture unattainable by any other powder.
Pink, White and Brunette.

Lanoline Cucumber Massage Cream is a perfect skin food. It prevents wrinkles and crows feet almost indefinitely. The three sent by mail for $2.00. Samples 10 cents.

MISS CLOUD, 1300 Walnut Street, Dept. G. : : : : Philadelphia, Pa.

Fridette
French Hat Shop
Our first importation of ultra Spring models are now on display.
Your inspection is cordially invited.
Appointments made with Out-of-Town Patrons. No Catalogue.
730-31 Stewart Bldg.
92 State Street, Chicago
Telephone Central, 544.

A LETTER

This is only one from hundreds of similar kinds, that I have received. It is printed because it is the last—came this morning—and it's from a new customer, and refers to her first order. Its significance to contemplating customers will be at once evident. Name and address are omitted for obvious reasons.

ELLA HARDING,

Dear Madam: The goods I ordered have arrived. Everything is absolutely right. I do not see how you manage—they say I am hard to please. The dress stuffs, both for me and the children, are just what I wanted—so much better than I could get here. And the prices are perfectly satisfactory. I wish to thank you too, for your promptness. A friend tells me of the combination suit of underwear that you sell. Will you not tell me more about it by letter—quality, price, etc.

Yours very truly.

Now, the care and taste, and judgment exercised in this case, are guaranteed to you, if you should become my customer. I will save you a lot of time and trouble, and doubtless some money. Write to me—let me prove what I say.

About That Suit

The combination suit referred to in the above letter has been pronounced most desirable by well-informed women, who have seen and worn it. The set—a corset cover, chemise and drawers—is shown in various grades of muslin and nainsook—all very prettily and substantially made.

Helps to make slender forms.

There is, of course, only a single waistband—that fact is keenly appreciated just now, as the very slim figure is again in vogue. I am the sole agent for this combination set—the very best on the market. And the prices are moderate indeed, for such excellence.

Some styles that have caught popular fancy are only $3.50 and $5.75. Then prices rise by easy steps to $15.00.

Ella Harding
123 Fifth Avenue, New York

Send for booklet "A Friend in New York."

THE BLIGHT OF THE PATRON

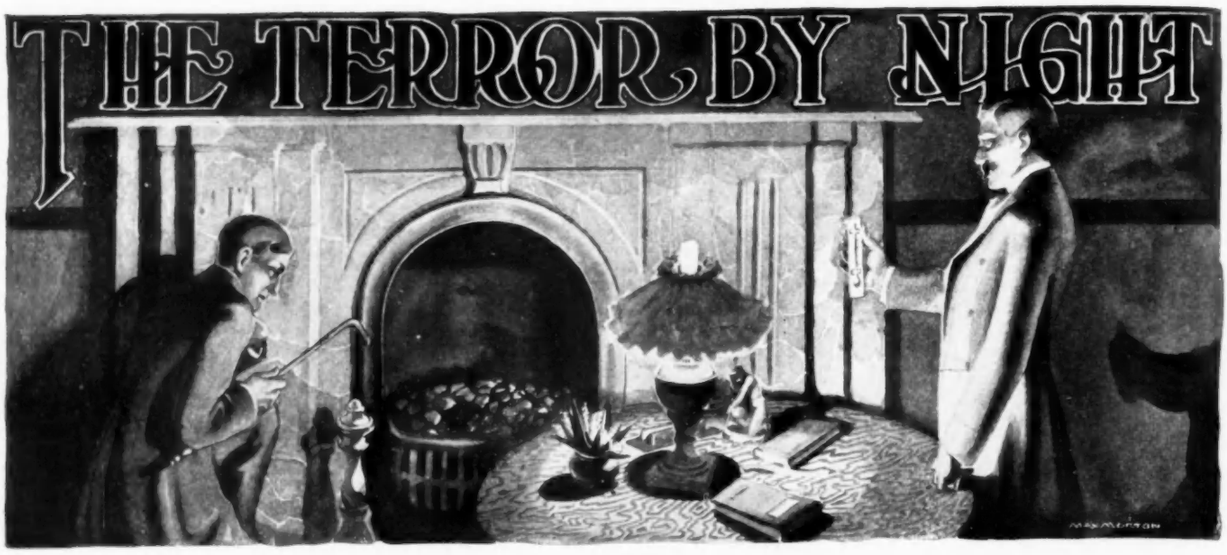
THe opponents of Socialist doctrines of equalization lay much emphasis on the fact that such excessive governmental paternalism as is advocated by the Socialist could not fail to kill ambition and all the energizing results that flow from the inspiration of this quality. Usually, examples of the outcome of paternal theories in political government are cited, but the seeker after light need not go so far afield in his quest of examples, for these are furnished in every community of any size in church, or club, or college, or whatever other institution is the victim of it. The rich patron makes possible the beautiful edifice, the fine equipment and service, but over against these advantages in too many cases is to be set the nullifying effect of a dominant influence which by right of purchase, as it were, administers the affairs of the institution. A very splendidly environed metropolitan private institute, devoted ostensibly to a higher educative ideal, is a sad case in point. The patron has a taste for the exercise of philanthropy in the finer interests of life and by generous money advances he has made the institute materially prosperous; but it is permeated through and through with dry rot, because of the unintelligent leadership to which the patron has, through his predominating influence in the counsels of the institution, committed the conduct of affairs. The men he has placed as executives are not alone incompetent as administrators, but they are very generally disliked in the community, being regarded as self-seeking and destitute of the qualities needed for the educative influence the institute aims to exert. The rich and really benevolent patron has a personal liking for these men and he does not realize that the splendid opportunities he has offered a class in the community that stands for culture are largely nullified by his mistaken theory that because he has the wealth to provide material benefits he is qualified to dictate the conduct of the institution's affairs. The result is the fine edifice is deserted by those affiliated with it whose presence would lend distinction to it, and its gatherings are attended only by mediocrities for the most part. Distinctly an educative experiment, and unique in most of its avowed aims, it is today a by-word for sordidness, when under proper management it could be made the centre of enlightenment and a stimulus for the whole country.

What the ultimate outcome will be no one can predict; materially the institute will prosper, but as it is dedicated to the humanities and not to financial gain, it would be a deplorable waste of a fine opportunity, if it developed as it threatens to, other than according to the aims of its enlightened but poor founders. This example is elaborated because it is a notable instance of the blight that paternalism, however benevolent in intent, can exert, and like results can be found everywhere throughout the world—the paralysis of energy.

The inevitability of this result lends great interest to the present contention between our Chief Executive, who is strongly in favor of Federal centralization, and the State of California, which is fighting the battle for the constitutional rights of the State, and it makes vital Greater New York's plea for city home rule. In all its manifestations in every phase of human experience, when operated in behalf of adults, paternalism is vicious in its ultimate effect.

AT THE OPERA

The second of a series picturing the life of a woman of fashion



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BY E. F. BENSON, AUTHOR OF DODO

THE transference of emotion is a phenomenon so common, so constantly witnessed, that mankind in general have long ceased to be conscious of its existence, as a thing worth our wonder and consideration, regarding it as being as natural and commonplace as the transference of things that act by the ascertained laws of matter. Nobody, for instance, is surprised, if, when the room is too hot, the opening of a window causes the cold fresh air of outside to be transferred into the room, and in the same way no one is surprised when into the same room, perhaps, which we will imagine as being peopled with dull and gloomy persons, there enters some one of fresh and sunny mind who instantly brings into the stuffy, mental atmosphere a change analogous to that of the opened windows. Exactly how this infection is conveyed we do not know; considering the wireless wonders (that act by natural laws) which are already beginning to lose their wonder now that we have our newspaper brought, as a matter of course, every morning in mid-Atlantic, it would perhaps be rash to assert that in some subtle and occult way the transference of emotion is not in reality material too. Certainly (to take another instance) the sight of definitely material things, like writing on a page, conveys emotion apparently direct to our minds, and it is therefore possible that mind may act on mind by means as material as that.

Occasionally, however, we come across phenomena which, though they may easily be as material as any of those things, are rarer, and therefore more astounding. Some people call them ghosts, some conjuring tricks, and some nonsense. It seems simpler to group them under the head of transferred emotions, and they may appeal to any of the senses. Some ghosts are seen, some heard, some felt, and though I know of no instance of a ghost being tasted, yet it will seem in the following pages that their occult phenomena may appeal at any rate to the senses that perceived heat, cold or smell. For, to take the analogy of wireless telegraphy, we are all of us probably receivers in some sense, and catch now and then a message or part of a message that the eternal waves of emotion constantly, up from the face of all the world, are forever sending into the air. Not being, as a rule, perfectly timed, we grasp but pieces and fragments of such messages, a few coherent words, it may be, or a few words which seem to have no sense. The following story, however, to my mind is interesting because it shows how different pieces of what no doubt was one message were received and recorded by several different people simultaneously. Ten years have elapsed since the events recorded took place, but they were written down at the time.

Jack Lorrimer and I married two sisters, his marriage taking place exactly a year after mine. Within a few months of it, however, it was found out that his wife had consumption, and without any loss of time she was sent off to Davos, my wife going with her. The disease had evidently been detected at a very early stage, and there was excellent ground for hoping that with proper care and strict regimen she would be cured by the life-giving frosts of that wonderful valley.

The two had gone out in the November of which I am speaking, and we had joined them for a month at Christmas, and found that week after week she was steadily and quickly gaining ground. We had to be back in town by the end of January, but it was settled that my wife should remain out with her sister for a week or two more. They both, I remember, came down to the station to see us off, and I am not likely to forget the last words that passed. "Oh, don't look so woebegone, Jack," his wife had said, "you'll see me again before long." Then the fussy little mountain engine squealed, as a puppy squeals when its toe is trodden on, and we puffed our way up the pass.

London was in its usual desperate February plight when we got back, full of fogs and stillborn frosts that seemed to produce a cold far more bitter than the piercing temperature of those sunny altitudes from which we had come. We both, I think, felt rather lonely, and even before we had got to our journey's end we had settled that until my wife's return anyhow, it was ridiculous that we should keep open two houses, when one would suffice, and would also be far more cheerful for us both. So, as we both lived in almost identical houses in the same street in Chelsea, we decided to toss, live in the house which the coin indicated (heads his, tails mine), share expenses, attempt to let the other house, and, if successful, share the proceeds. A French five-franc piece of the Second Empire told us it was heads.

We had been back some ten days, receiving every day the most excellent accounts from Davos, when first on him and then on me there descended like some tropical storm a feeling of indefinable fear. Very possibly this sense of apprehension—for there is nothing in the world so virulently infectious—reached me through him: on the other hand both, these attacks of vague foreboding may have come from the same source. It is true, though, that it did not attack me till he spoke of it, so the possibility perhaps inclines to my having caught it from him. He spoke of it first, I remember, one evening when we had met for a good-night talk, after having come back from separate houses where we had dined.

"I have felt most awfully down all day," he said, "and just after receiving this splendid account from Daisy, I can't think what is the matter."

He poured himself out some whisky and soda as he spoke.

"Oh, touch of liver," I said. "I shouldn't drink that if I were you. Give it me instead."

"I was never better in my life," he said.

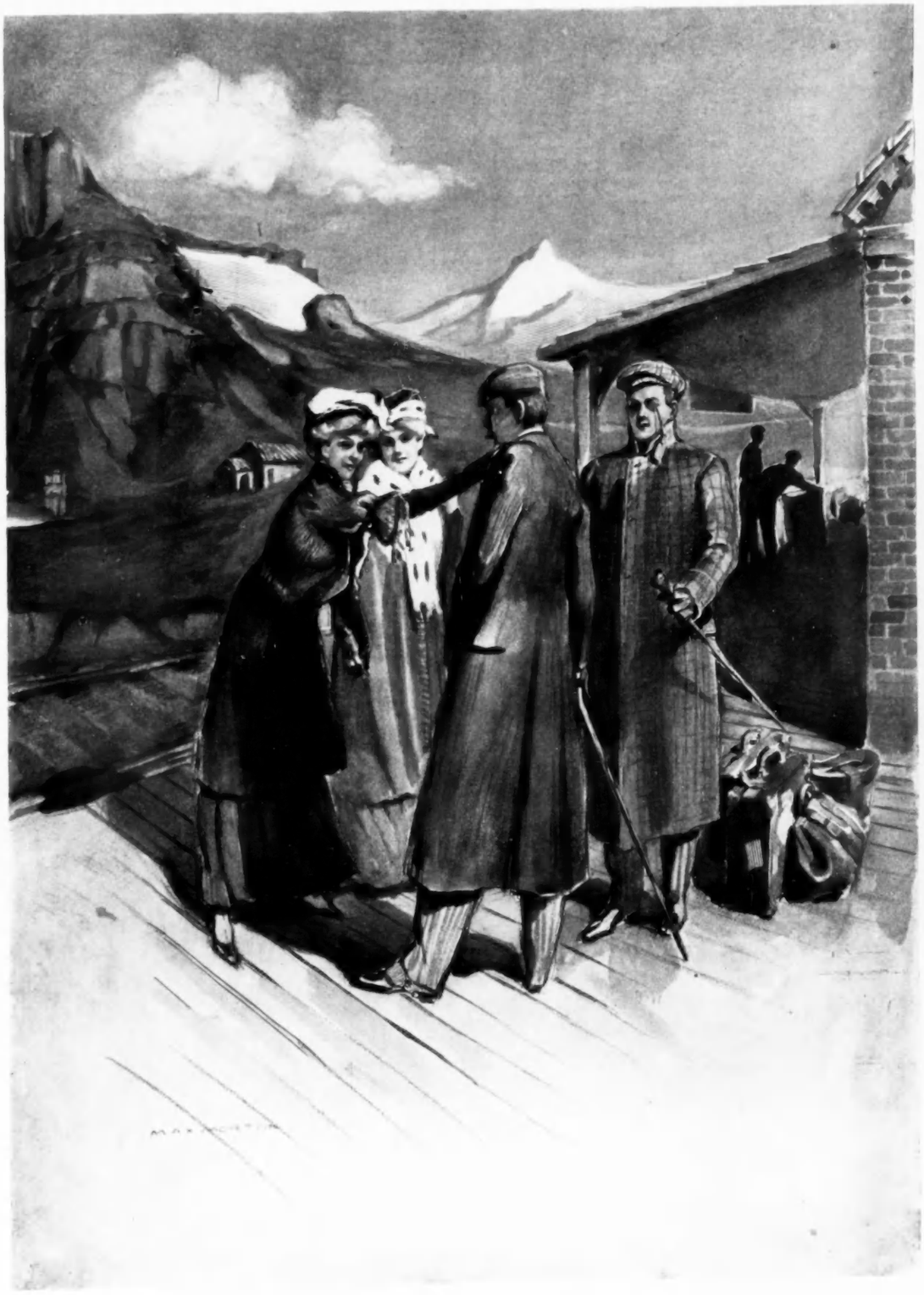
I was opening letters as we talked, and came across one from the house agent, which, with trembling eagerness, I read.

"Hurrah!" I cried, "offer of five guineas—why can't he write it in proper English?—five guineas a week till Easter, for number 31. We shall roll in guineas."

"Oh, but I can't stop here till Easter," he said.

"Well, I want you to and so does Ida. I heard from her this morning, and she told me to persuade you to stop. That's to say, if you

(Continued on page 296)



"OH, DON'T LOOK SO WOEBEGONE, JACK"

THE TERROR BY NIGHT

SEEN ON

CECILIA LOFTUS

CEcilia Loftus is one of a number of well known comedians who form the new Weber's Theatre Company. Miss Loftus, it will be remembered, made her first American success at the Old Weber and Field's Music Hall, and after that appeared in vaudeville, giving her remarkable imitations. She has also played serious roles in support of Madame Modeska, and was leading woman with Sir Henry Irving and E. H. Sothern, and last season played the title role of Peter Pan under Charles Frohman's management in London. Miss Loftus was born at Blackpool, England.

HOLBROOK BLINN

HOlbrook Blinn, whose portrait we reproduce on the opposite page, is at present playing the role of Jack Marbury, the gambler, with Eleanor Robson in Salomy Jane, one of the new plays of Miss Robson's repertory at the Lyceum Theatre. Mr Blinn's careful acting imparts dignity and finesse to a character with few lines. A sketch of Mr. Blinn's career appeared in Vogue, 2 August, 1906.

GOSSIP

THe Shuberts, theatrical managers, are to give American theatregoers an opportunity this spring to see the distinguished Italian tragedian, Ermete Novelli, who will play a short season of tragedy, dividing his time between New York, Boston and Philadelphia. His first appearance will be made at the Majestic Theatre, Boston, on 4 March. After that engagement he will play for a fortnight at the Lyric Theatre in this city, his tour concluding with a week in Philadelphia. The actor will bring along with him his own company of forty-five players, and also complete scenic equipment for his productions. Novelli's repertory, which includes both comedy and tragedy, embraces one hundred plays. During his engagement he will be seen in Louis XI, the version of De Lavigni; Papa Lebonnard, by Aveard; The Merchant of Venice, Hamlet and Othello, all of which will be given in Italian. This is Novelli's first tour in the United States, although he has made no fewer than three previous professional trips to this continent. He has just concluded an engagement in the City of Mexico. Novelli, who is of noble birth, has had forty-five years of professional experience.

Owing to the unexpected popularity of Jeanne D'Arc and Shakesperean performances, Marlowe and Sothern postponed the production of The Daughter of Jorio, originally scheduled for the fourth week of their engagement, until the seventh week, which begins on 4 March. The repertory for this week, is Thursday (to-night), and Friday Romeo and Juliet, Saturday matinee Jeanne D'Arc, and Saturday night Hamlet.

On Monday of this week, 18 February, Ethel Barrymore began her engagement at the Empire Theatre in the Clyde Fitch comedy, Captain Jinks.—The matinees at the Lyceum, of Truth, the comedy Mr. Fitch wrote for Clara Bloodgood, which were tentatively begun at three a week, turned out so successful that the management promptly increased the number to four. Accordingly playgoers can now have their choice of Monday, Tuesday, Friday or Thursday in which to see Clara Bloodgood, W. J. Kelly, W. B. Mack and the entire original cast that presented the play at the Criterion Theatre. As untruthful Becky Warder, Miss Bloodgood is doing about the best work of her professional career.

The Majestic Theatre experiment with light opera as distinguished from musical comedy, is being watched with great interest by music lovers, and those who are disgusted with the inanities and inventive poverty of the musical comedy output. The Rose of the Alhambra, which was enthusiastically received in other cities, was selected as the initial opera, the presenting company being known as the Opera Comique Company. The principals are Agnes Cain Brown and Louis Casovant from the Bostonians, and Lillian Hudson and Greta Risley, late of the Savage Grand opera organization. Others who have had previous experience in important roles in light opera are Henry Norman, Eddie Heron, Owen Westford, Ley Vernon, Augustino Baci, George Eaton Collins, Isabelle Winloche, Betty Ohls, and Hazel Neason. There are a chorus of fifty voices and a special orchestra of thirty musicians. The Rose of the Alhambra has three acts, the second being in two scenes. The book and the lyrics are by Charles Emerson Cook, and the score by Lucius Hosmer. The story, which of course has Spain for a background, has as its heroine Jacinta, who lives with her disagreeable aunt in a lonely tower in the Alhambra. One day Ruyz, a royal page, climbs the wall in search of a lost falcon, the result may easily be imagined. Ruyz is in the train of Philip V, the Bourbon King of Spain in the eighteenth century. This buffoon monarch attempts to play pranks and is checkmated, his retinue falling into the hands of a notorious bandit, Ruyz being among those captured. Fearing for the safety of her lover Jacinta leaves the safe retreat of the Alhambra, and wanders abroad, armed only with a magic lute. Strange and picturesquely staged things happen, but all ends according to convention. As may be imagined the opera is charming scenically.

Among the most important stage productions of the season has been Percy Mackaye's Jeanne d'Arc, which is being presented by the Sothern-Marlowe combination, the staging leaving nothing to be desired in the way of pictorial beauty in scenes and costumes. The play itself is a remarkable achievement for a young author, who is by the way the son of Steele Mackaye.

THE STAGE

As an example of Mr. Mackaye's verse, take the lines spoken by the heroine's lover, D'Alencon, as he gazes upon the sleeping warrior-maid:

When did such maidenhood sleep in the moon
Before? Or such a soldier dream in armor?
The camp is silent and this summer night
But all the dark is sown with dragon's teeth
That with the dawning shall spring up in steel
To rage and stab again. What martial seed,
Droppt in the April lap of green Lorraine
By angel's sacking hell from Sinai's mount,
Burgeoned this armed girl to captain us?
Here sleeps in silver the strong virgin—France.
She murmurs: What was that?—Dear God, my name!
"D'Alencon!"—Jeanne! Jeanne, leave thy dreams ajar
And let me through to thee—so, with a kiss.

It has been arranged that the first attraction to be played at the new Shubert Theatre in New Orleans is to be The Belle of London Town, with Camille D'Arville as the star, the date of opening being about, March. This is the play which brought Miss D'Arville to the Lincoln Theatre lately, the star making her first appearance in New York for several years. It is said it is based on Mr. Stange's comedy, A School for Husbands, which was played here two seasons ago. Miss D'Arville was in excellent voice during her New York engagement.

The Yale University Dramatic Association plans to present, for its spring performances this year, a production of The Pretenders, by Henrik Ibsen. This will be the first presentation of this Norwegian drama in this country. Two performances will be given at Hartford, two in New Haven, and three in New York.—Mrs. Leslie Carter's season at the Hudson Theatre having been postponed from the 11 Feb. to the 25 Feb., The Hypocrites, which has had such a very great success this season at this house, will continue to be presented. The cause of the delay in Mrs. Carter's appearance was the objection made by Edwin Milton Royle, and sustained by the law court to which he referred the matter to alterations the star made in this play he had prepared for her.

CECILIA LOFTUS
In The Dream City, at Weber's Theatre

ELLEN TERRY
Miss Terry is playing a short but brilliant engagement at the Empire theatre in repertory

Dazie, late the Red Domino dancer, but now a member of Hammerstein's Manhattan Grand Opera Company, is contemplating pantomimes for New York. She has accepted a story dance in two scenes, entitled Across the Way, by Laurence Marston and Kenneth Lee, which Charles Feleky has set to music. It is the intention to present a series of pantomimes during the spring at the Astor Theatre. All the productions will be by American authors, it being a theory of Miss Dazie's that foreign artists have portrayed pantomimes based on scenes so unfamiliar to American audiences that their meaning was not grasped. The new sketch, Across the Way, is being rehearsed by the authors and the ballet master of the Manhattan Theatre, Santo Elo.

The tour of Forbes Robertson and Gertrude Elliot in Cæsar and Cleopatra, The Merchant of Venice, Hamlet and Mice and Men, has proved so successful that Klaw and Erlanger have extended it ten weeks. The time originally booked was sixteen weeks.

Mrs. Sarah Cowell Le Moyne was recently engaged by E. H. Sothern and Julia Marlowe to join their company, and has been cast for several important roles in different plays. Her first appearance in the company was made as the old witch, Witteken, in Gerhardt Hauptmann's fairy tale, The Sunken Bell. During the earlier performances this season, as well as during Mr. Sothern's presentation of the play seven years ago, old Witteken was impersonated by a man. Mrs. Le Moyne first became known as a reader of Browning and Shakespeare. After her marriage to W. J. Le Moyne she appeared at the old Lyceum Theatre with Herbert Kelcey and Effie Shannon. Later, she was starred by Liebler and Company, and Charles Frohman.

On Parole, the play in which Henry Miller has been touring Charlotte Walker and Vincent Serrano, closed its road tour a short time ago, the company being disbanded. This was preparatory to a general overhauling of the play, and providing it with new scenic effects with the aim of bringing it out in New York on 18 March, in one of the Shubert houses. Most of the original cast is to be retained.—R. G. Knowles, who for several years has been a star in vaudeville, has gone into the business of lectures on foreign lands, illustrating the same with lantern slide reproductions of photographs taken from life. South Africa and a leopard hunt are among his unusual subjects.

HOLBROOK BLINN

De Wolfe Hopper – now on tour—is to open the new Mary Anderson Theatre, Louisville, Ky., on 30 March. An effort is being made to have Mrs. Anderson-Navarro present at the opening of the theatre, which bears her name. She was born in Louisville, and there also made her first appearance on the stage.

Raymond Hitchcock is appearing in the new comic opera—A Yankee Tourist. This musical piece is the collaborated work of Richard Harding Davis and Wallace Irwin. It is an adaptation of The Galloper.

(From Our Own Correspondent.)

ROBINHOOD PRESENTED BY CHILDREN—CHILDREN AT THE SKATING RINK—THE HOUR GLASS FIGURE—NOTABLE WEDDINGS

WEddings and philanthropy appear to be our chief concerns at the moment, and many well-known members of English society are taking a kindly interest in both. Viscountess Parker has been working hard for several weeks to make a success of the matinée given by Mr. Beerbohm Tree at His Majesty's Theatre in aid of St. Mary's Hospital.

This popular actor-manager of one of London's handsomest playhouses frequently lends his theatre for charitable benefits. Lady Parker has enlisted the sympathies of her friends, and several royalties—including the Queen, and Princess Christian of Schleswig-Holstein—have bestowed their patronage upon the affair. Princess Christian's daughter, Princess Louise Augusta, of Schleswig-Holstein, has taken a warm and practical interest in the matinée. This Princess has an attractive personality, and busies herself in charitable movements. She lives with her lady-in-waiting in a pleasant house in London, surrounded by the artistic things she loves best. Enamelling is her chief hobby.

PRINCESS LOUISE AUGUSTA OF SCHLESWIG-HOLSTEIN

Apropos of matters theatrical, much amusement was occasioned not long ago by the clever performance of Robin Hood given by the children of Lord and Lady Huntingdon. Not alone was the play acted by the juveniles, but one of them wrote it. Lady Kathleen Hastings, aged thirteen, is quite a clever little playwright, and Robin Hood is not the only play she has written. She sustained the title rôle, the other performers being her sisters—Lady Marian and Lady Norah—and her only brother, little curly-headed Lord Jack Hastings, aged six. Count Michael Torby, son of the Grand Duke Michael, of Russia, sustained the part of Allan-a-Dale. The romantic character of Robin Hood appeals to all English-born people, but particularly so to the young Hastings, whose ancestor he was, the noble outlaw having been the third Earl of Huntingdon.

Needless to say the elders, who numbered seventy, were greatly entertained. The house-party at Madeley Manor included the Duchess of Sutherland and her only daughter, the former having herself written several successful plays.

Children are very much to the fore just now in London, and a week or two ago their gymkhana at Prince's Skating Rink proved an attraction hard to withstand. For my part I think there are few prettier sights than a gathering of clever child-skaters, and at Prince's the little people proved themselves amazingly at home on skates. One dainty mite looked more French than English in a very short bunchy skirt of white lace, the satin sash she wore tied in a big bow at the back, making her look like a white butterfly as she skimmed along the ice. On her sunny brown hair she wore a quaint cap of ermine, with satin bows at each side. As a contrast to this minute person were two clever little sisters who won everything before them in the shape of prizes. They wore simple little frocks of bright red cashmere, and were hatless, their hair being tied with red ribbon. The variety of costumes, too, was amusing to the onlooker, and showed the varying tastes of the mothers.

The Duchess of Bedford, owner of Prince's and distributor of the prizes, was greatly de-

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THE COUNTESS OF DUDLEY

MISS WYNNE MATTHISON

MRS. WILLIAM G. ROELKER

A fashionable New York Hostess who has entertained extensively at Washington this season

MR. McCutcheon's Jane Cable, is a fairly good story of its kind, and while it is in no sense brilliant, is superior, in our opinion, to anything else this author has written.

There is a mystery attached to the birth of the heroine, which is known only to the girl's mother and to a rascally lawyer and his confidential clerk. Cable, senior, is a man of humble origin, who went west and achieved an enormous success in the railroad field.

Jane Cable wins the love of Graydon Bansemer, the promising son of the guileful lawyer, who, however, manages to fool everybody except his own factotum Elias Droom. This queer character, by-the-way, is the most original in the book—a sort of sophisticated Newman Noggs—and, indeed, might almost have been drawn by Dickens himself.

Mr. Fisher's illustrations are pretty but not remarkable.

(Jane Cable. By George Barr McCutcheon. Illustrations by Harrison Fisher: Dodd, Mead & Company.)

SOme sixteen years ago Conan Doyle wrote an historical romance of the days of Edward the Black Prince, that was about as delightful as this sort of thing can well be in this unrelaxing period of the painfully modern novel. Anyone who recalls the prowess and rare personal charm of middle-aged Sir Nigel in The White Company, who so dearly loved to break a lance with any knightly wayfarer, peradventure for some lady, or even by way of goodly exercise in arms, will surely leap at the chance to learn aught of the early life of this quaint and chivalric character. It was scarcely to be expected, of course, that the author should repeat the success of the first book, but at the same time we confess to a feeling of disappointment in the portrayal set forth of the young Nigel Lorin. The story, however, is always interesting and sometimes bristles with excitement.

As an adequate and faithful picture of the times the story represents infinite pains and care, and in this direction lies the chief value of the book as historical romance. The Kinneys have contributed some effective illustrations.

(Sir Nigel. By A. Conan Doyle. Illustrated by the Kinneys. McClure, Phillips & Company.)

THese publishers have given a beautiful setting to Mrs. Batcheller's letters from Italy, and beautifully reproduced the pictures, some of them rare, as for example, the photographs of her aristocratic friends. As to the letters, they are neither better nor worse than those that most travellers write home. Some of them are interesting by reason of the writer's account of her contact with distinguished persons, though she rarely reports very brilliant or significant sayings of her lions. She was received by the present Queen of Italy, by the Queen Dowager, and by the Pope, and the letters recounting these receptions have genuine and lively interest. Mrs. Batcheller's delight in the smiles of royalty proves her an excellent courtier. Her pleasure in the society of titled persons is also innocently undisguised, but she is mistaken in the opinion expressed in her somewhat snobbish little introduction, that all Americans dearly love a lord. Mrs. Batcheller chose her illustrations wisely. They show some rare aspects of Rome and its surroundings, and the portraits of persons already referred to. Members of the Italian aristocracy, perhaps, do not object to the display of their features in published books, and no doubt these photographs were reproduced with the well ascertained consent of the originals.

(Glimpses of Italian Court Life: Happy Days in Italia Adorata. By Tryphosa Bates Batcheller. Doubleday, Page and Company.)

SInce the author of the delightful Highways and Byways In Dorset holds the honored post of sergeant surgeon to King Edward, as well as that of lord rector of the University of Aberdeen, he should more properly be regarded, perhaps, as a writer by avocation. However that may be, Sir Frederick Treves, himself a native of Dorset, has recounted its history and traditions and portrayed its physical charms in a manner so graceful, polished and withal authoritative, that for the time it would seem that the famous surgeon and scientist must be completely merged in the leisurely and accomplished man of letters.

"The county of Dorset," so this writer tells us, "is a land of moods and changes that knows no monotony, and is indeed so full of hills and dales that there is scarcely a level road within its confines, save by the banks of streams. It is crossed by a range of chalk downs, whose lonely hights are worn smooth by the wind and are traversed only by shepherds and their sheep. To the east is the Great Heath, a wild sandy fragment of unchanged Britain. . . . To the north lie the glorious woods of Cranborne Chase and the enchanting Vale of Blackmore." In the lowlands of Dorset we will frequently be impressed with the fact that time seems to have moved back a century or more as we pass through ancient villages of thatched roofs and witness the picturesque bustle of market day, or such industries as sheep-washing by the trout stream.

Sir Frederick takes us from manor house to farmhouse, from busy town to sequestered village, from crumbling castle to Norman church or abbey, or from the traces of Celtic occupation to those of the Roman and constantly regales the reader with fragments of ancient history or tradition, properly garnished with dashes of local color and description. One of the best chapters in the book is that entitled The Isle of Purbeck, with its graphic accounts of the feudal vicissitudes of old Corfe Castle, which was founded during the reign of Stephen. Mr. Pennell has contributed over one hundred exquisite drawings.

(Highways and Byways In Dorset. By Sir Frederick Treves. With Illustrations By Joseph Pennell. London: Macmillan & Co. N. Y. The Macmillan Co.)

ONe does not often come across a tale of mystery and adventure that is equally original, clever and exciting as is Doubloons, the joint effort of Messrs. Phillpotts and Bennett. At the same time it would be interesting to know just how much the author of The Secret Woman and The Portreeve had to do with this sprightly excursion in the domain of criminal and detective romance. Mr. Phillpotts is one of the foremost novelists of the day in England, but never, heretofore, has he been known to stray far afield from the background and rugged types of his beloved Dartmoor. On the other hand, a story like this might very naturally be expected from the pen of Arnold Bennett, if one happens to recall that author's Grand Babylon Hotel of a few years ago. However, whether Mr. Phillpotts really wrote part of Doubloons, or merely read the proofs, the story is decidedly worth while.

We meet the hero strolling down a London street at midnight, and apparently careless and light-hearted, although reduced to his last sixpence, when, suddenly, he stumbles upon the traces of a foul murder, and promptly plunges into a realm of romance, gayety, wild adventure and horror, all combined, that ought to be regarded as absolutely unreal, and yet somehow is made to seem quite within the range of the probable. There are glimpses of Scotland Yard and suggestions of fabulous treasure to be discovered somewhere on the Spanish Main. Motor cars, chartered yachts and music-hall queens play important parts. Russian secret service agents and superstitious negroes in the West Indies all contribute to the general enlivenment and mystery. Indeed, the inventive faculties of the authors never falter for a second, and when the climax is breathlessly reached at the close, it turns out to be the very last one anticipated.

(Doubloons. By Eden Phillpotts and Arnold Bennett. McClure, Phillips & Company.)

PRofessor Woodberry, in his short preface to this new volume of the English Men of Letters Series, makes acknowledgment to his authorities, and puts in no claim to having discovered any new facts in the career of Emerson. He regards our great mid-century seer as upon one side a plain Yankee with marked traits of the type, on the other an individual soul of rare quality. "He is a shining figure as on some Mount of Transfiguration and he is a parochial man." He was, thinks his biographer, a poet with a defective gift of utterance. He never really mastered metaphysics, and with difficulty he forced himself to take an active part in civic reform movements. Politically he was hardly a democrat, though his sympathy

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MODISH COIFFURES FOR AFTERNOON AND EVENING

RUmor hints from time to time that the Marcel wave is to be abandoned, but this is merely the flotsam of fashion gossip, for the best authorities state positively to the contrary. As this style becomes more firmly established, however, it improves in treatment, and the correct wave is quite a different thing from the stiff modern ondulations that have been perpetrated by half-trained hairdressers, with the result of hardening and coarsening the expression of the features to a highly lamentable degree. There are at least forty different schools in this city where courses of four or five lessons are given, the teachers claiming to turn out on such insufficient experience, skilled artists in coiffure building—an impossibility, of course. The really competent hair-dresser manipulates the Marcel wave softly and loosely, in harmony with the shape of the head as best becomes the wearer. All stiffness is eliminated and individuality is emphasized by the man who understands his trade.

The examples shown on this page illustrate the genius which arranges the hair deftly in graceful lines, smartly and in the latest mode, and yet without harshness or hardness. Separate curls are an indispensable accessory to the dressing of the hair, yet lack of discrimination and fitness in their disposition is so often manifested, that a word of advice as to their use is called for by the many incongruities one sees. What is more ridiculous than a head of uncurled hair surmounted by puffs and ringlets that could not by any stretch of the imagination belong there. Above all things avoid this.

The middle coiffure is an exquisite conception for ball or theatre wear, and one should note particularly the placing of the plume and aigrette which is so adjusted against the head that absolute harmony is preserved.

In dressing the hair whatever decoration is used should be embedded well and firmly close to the head and the pompadour, waves and curls brought up into a good outline about it. Great care should be taken to avoid the detached, disjointed effect which so often results from the awkwardness of a novice.

COIFFURES BY CLUZELLE

An afternoon or dinner coiffure is shown below; a back and front view of the same arrangement. The bunch of four curls before mentioned is inserted midway in the back and the smart comb placed above. This same treatment is excellent when worn with a hat. Attention is called to the comb, a particularly pretty one.

WHAT SHE WEARS

GRAY THE LEADING SPRING COLOR — VOILES IN FAVOR — SEVERE TROTTEUR SUIT MODELS—WOOLLEN VOILES SMART—SPRING TOILETTE IN METAL GRAY CREPE SHOWN IN ILLUSTRATION

IT is quite as popular, as it is generally satisfactory, to find ourselves once more launched into a season of grays, which accord so harmoniously with the lovely spring days, blue skies, and the usual abundance of hat flowers. And such charming tones of gray, such a variety of shades, such delicacy and refinement of combinations, chiefly with white or self-tones! Coin spots are to have great vogue in everything—voiles, Rajahs, foulards, spring silks, grenadines, as well as in the summer fabrics of various kinds. They appear in larger discs, perhaps, than ever before, for that reason, suggest strongly in the making up, that solid colors will be introduced to create a desired becomingness. The smaller spots require relief, too, but in a less degree, with silk pipings, and silk trimmings of the ingeniously contrived hand-made sort, that remain still in favor, undiminished.

SOME FASHIONABLE COLORS

What is in truth most welcome, in looking over the spring materials, is the sheer, airy quality that has been preserved in all new fabrics that are included in the family of voiles. Silk and cotton and all-cotton combinations and sorts of voile prevail to a greater degree than ever, and have been promoted to far higher grades this year, by reason of their finish, design, color and width. They are not to be passed aside any longer. They are to be had in every size of striped design.

Cloths fit for the coming season carry out all the fashionable gray shades, and at the same time hold firm to the pale new shades of saffron, corn-yellow, fawns, biscuit, celadon green or a gray, peach pink and lavender-blues. From these light-weight cloths, so familiar, one scans also the spring cheviots and serges, in their single colors, as well as in the graded line-plaidings of grays, wood colors, or pale tans, upon white grounds, or the reverse.

CLOTH TROTTEUR SUITS

Some severe cloth models for trotting suits have the simplest bottom skirt finishes, many no trimming finish at all, while a panel front line is indicated by a front plait, or executed by the tailor's shears. The second piece is a short coat, smooth fitting, covering the hips, and buttoned up with five self-toned buttons, tailor style. The collar is a small one on coat lines, but has a velvet or heavy silk over-collar in color, still smaller, braided, to the cloth one, and ending in a round line just above the forked slash, and showing a quarter inch of cloth margin across the back of the neck. Long, close coat sleeves, with cuffs defined by stitchings or fine braid, according to choice made, is the general finish. The neck opening shows very little of the tucked lawn chemisette, but high turn-over linen collar, with its small front bow of silk, is decidedly in evidence. A mere glimpse of linen shows beyond the coat cuffs. Two buttons are the sole cuff ornaments. A tailor-hat, in an harmonious straw mixture, whereby the collar-bow and color of the over-lapping silk collar mentioned, has been well considered, together with the parasol, will insure the smartness desired. Ribbons and spring flowers are to be the customary hat trimmings, while the practical forenoon hats have wings, silks, ribbons. Others, quills and ribbons, to introduce a greater severity if the suits demand it.

A CHARMING SPRING TOILET
"What She Wears"

WOOLLEN VOILE FOR EARLY SPRING

For the first warm spring days a woollen voile is to be the popular smart costume. In color one seen had a purplish blue-gray tone—a lovely shade, with its skirt escaping the ground, and finished on the bottom with a flat gros-grain silk hem to match. The skirt rose in the back into a princesse, which though carried into the front as well, was hidden under the front elongation of a high chemisette of white guipure lace. There was also found a charming example of the small garment in fashion. It was blocked out in the back like a diminutive vestment, ending above the waist-line. Once over the shoulders, it appeared in front in two broad open tabs, which ended in round lines at the belt. Its trimming was of the same gros-grain silk, laid on the outer edge of the whole garment in a flat width of two inches, having a border one-half inch wide added of finely plaited silk. This trimming as a whole was subject to a narrowing gradation upon the lines at the back, so that they might shape themselves pleasingly. The same silk combination was observed upon the finish of the elbow sleeves, which consisted of a wide, loose voile pouf, drooping at the elbow somewhat, where a bias flat silk cuff-band, shaped to the elbow, held the fulness. Turned over this band were two winged pieces of double silk with slanting ends, which stretched backwards in a smart way, as if blown by the wind. One of the inverted brim hats was worn in straw of the same shade as the voile. It had a wide, loose crown of triple tulle to match, caught by a scarf of the gros-grain silk, knotted on the left into a full French bow, with two straw aigrettes shading into pale tints of the blue and lavender, well set backwards under the bow.

COSTUME SHOWN IN THE ILLUSTRATION

This week's spring illustration, confirms the winter expectation, that the modish lingerie bodice accessories would be continued in favor. It hardly seemed possible they would be dropped at the opening of a season leading to summer fashions, when lawns and laces are such a definite acquisition to all sorts of gowns. The charming picture presented is the exact reproduction of a recent carriage toilette ordered, made of eolienne crepe in metal gray, medium shade, the quality highly lustrous and pliable. Its long, full skirt has no trimming, but owes its distinction to its fine fit at the top, and its graceful bell shape falling into such numerous folds below the knee, throwing the crepe into constant

gradations of light and shade. The bodice—one of the most becoming—noticeably chic, because of the side lines of silk hand-embroidery in grays, steel-blues and celadon green. The crossed effect of the bodice is accented by the pair of dull steel buckles that hold also the two short tabs of the bodice crepe with a purpose of use as well as beauty. The V opening has its ladder crossing of crepe straps, silver braided, and held on each side by silver buttons. The deep lace guimpe shows to advantage, while the double shoulder-straps, which are also of eolienne, are each one attached to the bodice with silver buttons, corresponding in style with the buckles. By far the most youthful effects are derived by the matched and attached sleeves of the guimpe. They are of white batiste with a full lace jabot starting from the shoulder straps and ending in a point, where the lace of sleeve-band gathers in the fullness of the sleeve. A corresponding lace ruffle gives to the half-sleeve its finish. A small shepherdess hat of white-rice straw is trimmed with white roses. A scarf of celadon green tulle is wound about the crown and shows lightly back of the roses. A white all-over lace parasol is carried, and white elbow-length gloves are worn.

Costume of Colonial buff linen with girdle of buff French ribbon dotted with black; detachable yoke of French batiste embroidery. The skirt is gored, the wide gores tucked to yoke depth, and finishing with box plait stitched over the alternate narrow gores.

Very pale gray kid gloves and lavender-grays, as well as pearl color, chamois shades and light tan gloves, are expected to become more the general wear for day gloves when the choice has been made of spring costumes. White gloves will still hold their favor on dress occasions of a ceremonious nature, and return as the forenoon glove of the summer. Nothing else accords so well with white gowns, or pale colors trimmed with white laces.

BLUE GAUZE DEBUTANTE'S GOWN

At balls given to mark the social entry of favored debutantes, it is expected that the dress display shall furnish the farthest limit of smartness. As an example, was worn what the lovely wearer called her first ball gown. Imagine it in the palest shade of blue gauze de Paris, with the sleeve of satin and made over a silver tissue. The full demi-train skirt had for trimming a single cross-band of white Brussels lace transparently inset and placed at double the hight from the bottom of the skirt in the back than it was in front. From the sides, this lace took a downward drop to the middle front, where an added short match lace flounce was festooned by gathers to increase the drooping effect. Two short scarfs of blue velvet were then used for trimming, one laid across the top of the inset band of lace, the other over the gathered lace addition. The ends of these scarfs were puffed out loops, which were effectively clasped by buckles made of small pink roses. Altogether there was a special charm in this skirt, derived in part from the silver sheen of its lining. The low bodice was round and full made over the same silver tissue, and girdled high with blue velvet. Two cross straps of velvet repeating those on the skirt front trimmed the front of the bodice, one across the decolletage, the other below it. A fichu end of real lace, draped the front and back of each sleeve, these being a short puff of the blue gauze, and finished with a blue velvet scarf and clasps of pink roses as were the other scarfs, besides frills of tulle and lace. These four triangular pieces of lace with finished edges were draped so that the wide ends fell from gathers over the tops of the sleeves. In the back, the pointed ends were shorter than those in the front, but all four were trimmed with silver tassels. Across the gathers over the shoulders were half wreaths of pink roses, all of which produced the very best result, and turned out eminently graceful. For coiffure the loveliest blond head had upon the left side upon the waved Pompadour, a cluster of three pink roses, which carried out the garniture motif to perfection and perfected a picture of radiant loveliness.

EVENING GOWNS

Among the superb evening gowns seen were embroidered velvets in black, blue and sapphire, fawn and gray, as well as evening gowns of Ninon crêpe, crêpe de chine and chiffon satins. The bodices were invariably high, with openings pointed, round, oval and square. A lovely fawn velvet was embroidered in two self shades reaching to the knee upon the front of the skirt, and had a nine-inch border from side to side across the back. A girdle of the darker velvet finished the short-waisted bodice. The fronts were embroidered to correspond with the skirt, and so were the sleeve caps to correspond. The guimpe and elbow sleeves were of Venice point, with very narrow bands of sable outlining the bodice décolletage. Superb gold and silver metal work was wrought into the three pairs of buttons with their jeweled centres, which trimmed the front of this bodice. Many of the crêpe gowns were trimmed with velvet. Broad ermine scarfs were quite a feature, as well as scarfs composed of marabout and ostrich combinations. By the way, the manipulation of these feather stoles calls for the greatest praise and admiration. Especially lovely are they of white split ostrich combined with shaded gray and white marabout,

White foulard figured with black rings, the wide girdle is of coquelicot taffeta caught by a gilt buckle at back and front. The yoke is of ivory white French batiste embroidery. The gored skirt and the waist are in box plaits. Groups of tucks are in the bodice, sleeves and skirt.

now so much the craze. Their becomingness is proverbial, whatever the style.

GLIMPSES

IF—

You want to be critical, and at the same time intelligent, it will be necessary to go to some library and study up Byzantine Art, in order to pay compliments to your friends who pay many hundreds for their Byzantine opera cloaks. If you should call the cloak Japanese, or merely Oriental (the latter by way of hedging), you will convict yourself of lack of knowing the fad word Byzantine, the latest pass-word, without a knowledge of which you cannot enter into the society of the well and fashionably dressed sympathetically. If you are spending large sums for opera cloaks at exclusive places, or any garb that has new styles of embroidery and new designs or treatment, make up your mind to be told it is Byzantine, with a flourish. You will be made to feel that you will not err if you select it; but will on the contrary rise at once into a certain superiority of fashionableness.

HAPPY—

Should the woman be who has the shaped shoulders for a deep V in the back of her bodice. If she is a woman who has an opera box, so much the happier for her, for then she may turn her back, choose her coign of vantage, and be admired for hours. Most true is it, that there are few such shoulders seen, so beautifully lined that admiration is spontaneous. But the deep V is insistent, and those that have the a-kimbo style of shoulder-blades evidently do not know it, and no one has the courage to inform them. Consequently, they act as an irritant upon others in their prominent places for long hours in spite of music and song. The safe side of the V cut, in evening bodices, is a conservative one, the shorter the better for most figures, and in the back especially so, but who will believe if thi caution applies to her?

A—

Very sensible movement among opera subscribers, whether they hire carriages or own them, is to fall in with the new order of things. Go in your own carriage, return in the one provided on the line. Many are availing themselves of this wise arrangement, thereby avoiding the torture of the hurrying lobby and the old experience of the endlessly tiresome wait.

NECKLETS—

Are worn at the opera with capital effect as they represent ornamental accessories, worn with the prevailing styles of gowns we are wearing, and copied or modified from the originals of leading French portrait painters, Nattier, Fragonard, and Van Loo. Black velvet necklets are the most effective. Jewelers have furnished diamond slides and buckles of wondrous beauty for their decoration, and exquisite brooches with pendants are as well in great demand. They fasten with slides or jeweled clasps at the back of the neck. A tracery design in diamond work, with invisible setting, encircling the necklet, is another charming fancy for their ornamentation, and one that is seen frequently. It is the opinion of artists that such necklets outrank the costliest jeweled dog-collar.

GOLD—

Corset sets consisting of the double clasps for the front fastening, as well as the large hook, upon which the silk lacet is tied, besides the gold garter sets attached to the side elastics, make a novel combination for the lingerie jewelry of the day. Stocking garter-clasps are in some cases substituted for the side elastic fittings, according to choice or habit.

Ball gown in princess effect of pale blue voile Ninon embroidered in gold chrysanthemums with silver foliage and ribbons. The ribbons tie draperies of pale blue tulle that spread in fan effect at hem, and are caught by roses of gold and silver gauze. A tiny wreath of gauze roses finishes the skirt top at girdle height. The bodice is of mousseline and the bertha is of point appliqué lace, caught at corsage by an embroidered motif in silver and gold, and on shoulder by gilt buckles. A long scarf end falls to hem of gown at either side.

WHAT—

A relief it is to find all well-bred people shaking hands in that easy, graceful, natural way. How ungainly and unmeaning was that senseless raising of hands and arms in mid-air, as if to ring bells. All that is tabooed nowadays. The hands of those that meet with a natural, kindly impulse, are clasped gently for a moment. Whether hand greetings are to survive or not as we grow into favor with sanitary science rigidly enforced, let us, at least, put composure, grace, and charm into our present manner of performing the act. The young contingent favor the pose of a nod and a smile when they meet, together with some little friendly outburst at times of intimate speech-banter over surprise. Their way is very offhand, but that attitude is the present fad of youth.

How—

Well broken in we are as an evening audience, wherever we may gather together, in regard to the leaving off of our hats. So docile have we become and so convinced of the justice of the custom, that even at evening lectures there are a number of women to be found who enter hatless as to a concert or the opera, while all others remove their hats when seated. Those who take hansoms or cabs should all follow suit, now that the hatless fashion points that way.

WHIMS—

And caprices in fashion's realm cannot pass without infecting taste and desire as they were intended to do. An odd and very new modish departure is that of carrying a brilliantly gay cretonne parasol, when you are off among orange groves basking under a burning sun, or sailing on a sea of liquid turquoise. There you have your background at hand, and your parasol too. How vastly changed the effect, when sky and water assist, and you are airily equipped with white embroideries and laces.

CHARMING SPRING MILLINERY

FROM MAISON BERNARD

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

HANDSOME EVENING COATS

FROM JANE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

FOR MOTOR AND CARRIAGE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

Carlier Model from Bernard & Cie. Pale yellow straw, trimmed with small pink roses and natural rose foliage in green with full bows of olive green velvet ribbon.

Georgette Model in black French chip trimmed with black plumes and large black flat wings. From Maison Renard.

Virot Model. Onion-colored Milan braid, with trimming in two tones of the new Copenhague blue. From Maison Renard.

PRETTY MODELS IN SILK

FROM THE SILK STORES

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

FASCINATING BLOUSES AND A MULL GOWN

FROM MCCUTCHEON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

EARLY SPRING STREET TOILETS

FROM FRANKLIN SIMON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

ATTRACTIVE SPRING HATS

FROM GERHARDT

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

CORRECT CORSETING FOR A VARIETY OF FIGURES

FROM HYNDS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 243—A

COATS OF RUBBERIZED SILK AND CREPE DE CHINE

FROM KENYON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

FOR SPRING DAYS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

PARIS

(From Our Own Correspondent)

THE AMERICAN WOMAN SARTORIALLY VIEWED BY A COMPATRIOT RETURNED AFTER EIGHT YEARS OF PARIS—UNPICTURESQUE AND TASTELESS UNIFORMS

THE American woman receives so often both from her own countrymen and from foreigners, flattering comments on her manner of dressing, that she ought to be able to receive graciously the criticism of a fellow countrywoman, who has lived many years abroad. One can hardly doubt the value of fresh impressions, at least of exterior matters. And when these impressions are received during the first few weeks after landing on American soil, after an eight years absence, and when they are spread over three cities of the east and middle-west, one may consider them to fairly sum up the effect of the dress of American women.

DRESS IN AMERICA LACKING IN ORIGINALITY

The most startling impression is one of similarity to the point of uniformity, not only in general silhouette, but in material and detail. Is dressing a fine art or a commerce? If it is the latter, American women do well to adopt a uniform, and trade flourishes—this year every woman in velvet, cachemire, ostrich plumes and glass beads, while next year serge and satin hen's feathers and Japanese embroideries meet you at every turn, and the ostrich plumes and glass beads are as though they had never been. This same trade is pushed solely on brown Oxford ties, next summer on white canvas pumps, and never, by any mistake, does anyone brave public opinion to the extent of wearing the brown Oxford a year too late; or, horrors! the white pump a year too early!

In a smart western city, at an hour when many elegant women were coming down the fashionable shopping street, it was almost bewildering to watch the procession for fifteen minutes from the window of a florist's shop, each and every woman so pitifully like the other. Where does character come in—taste, art? Has the American woman no feeling of delight that she can so easily wear the fashionable shade or combination of colors? Does she not feel a consciousness of the individual lines of her own body, different from every other that ever was created, that she can wear gowns cut exactly like thousands of others? Has she no knowledge of the beautiful arts of embroidery, weaving, needlework, gold-smithery, of lace-making, that she can wear the buttons and buckles, and so-called embroidery and laces of the sort she does? Certainly the American woman is sensitive and intelligent enough to feel these things, and yet she wraps herself in garments imposed on her by commerce, and to which she does not dream of applying her critical faculties.

NO DISCRIMINATION IN THE PURCHASING OF ACCESSORIES

I remember a conversation which I had with an importer of women's dress accessories, bags, belts, collars, etc. He was telling me about his best seller of the past season, a belt buckle, or a hat pin or something, which was made of a large lump of a certain mineral substance—an imitation of the substance—and stamped into form from a mould, an article whose like no one had never quite seen before, and therefore, which sold, even though without either artistic or intrinsic value, as he himself implied, "like hot cakes," at something like five or six dollars. "But how was it possible for you to get such a price," I asked. "Oh, it cost us so much to make the original moulds, we had to put a big price on it, and it 'took on' at once." "But after you had sold a very few you get back the original price of your moulds and more." "Oh, after the first, we made a fortune out of the article." How many women who bought that "good seller," I wonder, thought of regarding it critically, and how many accepted it as a savage would accept a mirror to hang on her necklace. I think, perhaps, the savage's motifs for wearing it might be the best, because she would choose it from sheer love of the glittering thing, while the "civilized" shopper, attracted first by the shine of it, ratified her choice by the imbecile certainty that it must be good "at that price."

The worst of it is, it is only the very, very occasional American woman who wants to look any different from anybody else. American public opinion as to what is "good form" has so cowed people that they actually do not dare be original, and thus attract attention, because at its best it will be put down as oddity, at its worst as vulgarity. Yet, what is more vulgar, in the sense of plebeian, than this commercial point of view in regard to dress which permeates America?

Jeanne Hallé dinner gown of grey chiffon. The front of waist and bands over shoulder are of gold lace embroidered in opalescent paillettes, long silver beads and pearls. Old point lace over top of sleeve and at elbow. On sleeves and beneath rhinestone ornament on the waist is black velvet with half rosettes of grey satin at either end. The skirt also is embroidered in gold thread, paillettes and pearls. Gold wings are in the hair. Fan of black ostrich feathers with tortoiseshell sticks.

UNNATURAL AND UGLY RIGIDITY OF POSE

I met on board an ocean liner, on their way back to England, a professor of an English university, with his wife and daughter. Not fashionable people, of course, but artistic and cultured. During their travels in America they had met distinguished people of all classes, ranging from Harvard University to the White House, from Metropolitan Opera boxes to Lake Shore residences. Some of their kindly but observant reflections are apropos—you will forgive me for quoting them, and no doubt agree that it is not an unhealthy thing to know what people think of us.

One of their comments was on the amazing rigidity of the American girl and woman, her fashion of always carrying her spine as though it were a steel rod. This has the advantage of giving her hight, when standing in a ball room, or dignity at the head of a dinner table, but one misses chez l'Americaine the gracious charm of a feminine silhouette that inclines forward sometimes, with a willowy droop of the shoulders, or the cozy snuggling backward into a heap of cushions, with rounding lines to the pose, which a European, less conventional, finds it easy and natural to acquire even in her cloth day gown. Is it a matter of temperament—or just habit?

OVER BRILLIANCY OF LIGHTING—TALK THAT LACKS CULTURE

I think the same thing that makes our women "sit up," usually on the edge of her chair, accounts also for the brand new effect of her clothes, and for the over-brilliancy of the lighting pouring down from the ceilings or about the cornices of her drawing rooms, and of, especially, the dining rooms. There is an effect, always, of effort, of unnaturalness. Clothes must belong to your person, before they look well, and yet Americans have a passion for ironing out all marks of character. Fancy a world without wrinkles, without shadows! Where would be the mystery, the suggestiveness, the beauty of either day or night Fancy what sort of a conversation is inspired by the crude, all-pervading literally shadowless lights of most modern American dining rooms! People and objects are as though cut out of tin, and I am convinced that in such a dining room there can be no such interchange of thought as is brought out almost unconsciously where the lights are low and shaded, and where behind you in the shadows no such literal things as walls seem to bind the company in.

A WORD ABOUT THE EVENING DRESS IN PARIS

The elegances of the latest modes for evening continue to unroll themselves like a panorama at the opera—on smart nights—and at the numerous dinners given in honor of one or the other of the Royal Highnesses now in Paris. The Spanish Infanta Eulalie, wore at a reception given in her honor at the Hartupee-McKee house, a lovely toilette of light pearl gray Liberty silk, beautifully trimmed with white lace and silk passementerie of the same shade of gray. At the throat were touches of coral pink, and posed at one side of the bodice was a big pink silk rose. Her little toque was all of shaded rose velvet and long plumes.

The hostess was altogether charming in a toilette of white embroidered China crêpe. The corsage and puffed sleeves were all of beautiful Chantilly lace. Only a bit of crêpe was on the corsage, and that in the form of slender bretelles that squared into small caps over the top of the lace sleeves. In her ears and at her throat she wore magnificent pearls.

At a dinner at the house of the beautiful Countess Jean de Castellane, she was enchanting in a long clinging gown of ciel blue satin. The train was square, and hung gracefully, with its rich, soft folds quite untrimmed.

Above the girdle, achieved by wrinkling folds of the skirt wonderfully dragged up, were drapings of white tulle and lace. In her hair a tall white aigrette was held by a petit chou of blue satin.

I met her the next day in the foyer of Rejane's new playhouse; she was beautifully gowned in peacock blue tulle, hung over white mousseline de soie. The tulle skirt was heavily embroidered in self-tone flowers, stretching up high on to the skirt above a wide velvet band that hemmed it. The skirt was hung high to the bodice, arranged in a fashion extremely novel. Passed under it at the back, and showing dimly through it, was a wide satin ribbon that formed the girdle; it came into view under the arms, and tied into an immense bow in the middle of the front, the loops reaching to the sides, the bodice drooping over it half hid it in the middle. The ribbon was a deep shade of cream, matching the lace of the chou and empiècement.

January, 1907. Aube de Siecle

IN THE PARIS SHOPS

[NOTE.—Readers of Vogue inquiring for names and the shops in Paris where articles are purchasable should inclose stamped and addressed envelope for reply and state page and date.]

THE chain purse remains a firm favorite with well-dressed Parisiennes, recurring seasons simply bringing out new forms or more convenient designs. In real steel most beautiful ones are made in à large size, shirred thickly to a mount that is richly chiselled by hand, both in relief and à jour, and which when open reveals a series of three or four inside pockets, also in chain, and with chiselled lids, each of which by its form denotes a special usage, this one for a vinaigrette, the next for a tiny watch, a third for small note book or powder-puff and mirror. These small steel articles are bought separately, the purse itself costing $28.

In gold links, similar large bags are striped vertically, or in one wide encircling band, with colored gems, either all in one color, or variegated in a sort of Scotch plaid effect with rubies, pearls, and chrysophrase, or pearls, corals, and turquoises. The prices of these vary according to the quantity and value of the stones.

Cigarette smoking is becoming so general among smart women in most European countries that it is desirable that its chief objections be removed. This is the case, if one uses a certain very pretty amber holder with gold mountings, which include a tiny arrangement at the end that easily ejects the burnt stub, and a centre gold bulb which, upon being unscrewed, reveals the hiding place of a tiny wad of absorbent cotton for consuming the nicotine. This little wad is replaced as soon as it is stained. The holder, which preserves fingers, teeth, and lungs from the effects of the poison, costs $31.50 in the form described, there being cheaper arrangements of the same system.

The difficulty of adjusting a cravat with either a man's or woman's high-band turndown collar is nicely overcome by a small brass or silver spring, which snaps across the front of the collar under the wings, fixing the middle of the cravat, the ends of which are then tied as usual. Since the cravat does not pass all about the neck, a special cut is necessitated. Very handsome ones may be had, either for a puff or a four-in-hand, for $1.30, and the brass spring is 70 cents. The same haberdasher shows men's handkerchiefs in fine white linen, with a delicately colored silk-embroidered monogram, which is an exact copy of the individual's personal seal—a copy of a real wax impression. Price, $1.20 apiece.

Parisiennes are fond of colored linings to their letter envelopes, and very fetching are the new, deep, rich prune linings, the sealing wax and the "en tête" matching in color, on a rich moiré paper in faint shades of blue, gray and ivory. This paper, without the stamping, is $1 per one hundred sheets. The desk fittings at this same shop are unusual and handsome. There is one set which includes trays, pads, blotting rollers, ink-wells, candlesticks, letter weight, clock, sealing arrangements, etc., which are made of solid, plain, heavy blocks of crystal, with no metal mountings, except where absolutely necessary. The night lamp, for instance, is a plain, round, and almost solid globe of crystal, in the centre of which a bit of brass holds the taper and olive oil, and there is a small brass extinguisher. These are $6. The corresponding crystal letter weight is made like an old-fashioned balance, the pans alone being of brass, tiny glass cubes of several sizes serving as weights. This is $5, and the pen rack and inkstand is $4. The same shop shows for $5.20 leather bridge cases in several colors, each case serving for one table, and enclosing four leather score pads, two packs of cards, and a book of general rules.

Very beautiful chancelières, or foot muffs for carriage, motor-brougham, or boudoir, are made of antique brocades and gold lace, and are lined with squirrel fur, heavy gold tassels ornamenting the corners. Fancy cuddling bare feet in one of these before the fire at bedtime, while a rug of squirrel fur, flounced all about with filet lace knotted with old silver galloon, is thrown over the little sofa. Price for a chancelière in old brocade, gold lace and angora, is $18.

Absolute simplicity marks the elegance of a robe de chambre in ivory crêpe de chine, of immense width, made without shoulder seams. One breadth forms each side of the robe from the point of the slipper over the shoulder and down to the tip of the train, broad folds running across the shoulder and upper arm, and a belt of fur buckled with gold behind, passing under the arms. Long, pointed sleeves, that have been simply slashed into the breadths, hang to the knees, and the opening in front flows away from an underskirt of the same material, also untrimmed, save by a hem. This robe, without the fur belt, and hammered gold buckle, is $75. Very graceful to throw on when "en chemise," and barely reaching to the waistline, are little sacques made entirely of unlined Valenciennes lace, insertions, and motifs, put together with tiny frillings and lace beadings, the short, wide sleeves made of lace ruffles, and one quaint little bow tying it about the throat. Parisiennes, who often wear sleeveless and low-necked nightgowns, add these little sacques when the breakfast tray is brought to their bedside. They cost $20.

A chic little shop on the rue de la Paix showed so many novelties that one can hardly choose among them. For the desk there are gold or silver gilt-bronze trays, holding sealing articles in the same metal, the seal, the taper, the match box, and a tiny spirit lamp, in the form of a chafing dish, in the sauce pan of which, with its tiny ebony handle, a small square of wax is melted and poured thence on the letter. Price, $30. Little cases for sealing letters come also in the shape of a cigarette case, for the pocket while traveling, and, in various metals, cost from $40 to $60.

Large boxes in polished precious woods, with lock and key, but absolutely plain, are for the preservation of cigars at the state of dampness desired by the owner. The case is lined with perforated plates of aluminum, which are specially prepared to retain moisture. They are dipped in water, wiped lightly, and returned to their places, the cigars being then placed within the case in their original wooden box. These cases are $30.

Old porcelain urns set in gilt bronze have perforated lids. These are used simply as perfume burners, or a liquid ozone, agreeable as well as fumigating, and either for sickroom or salon, may be burned in an interior glass vessel in which there is placed a wick. These may be had for $20.

SMART FRONT LACING CORSET
From Gossard, Chicago

Two beautiful Chinese urns, mounted in gilt bronze, in Oriental style, are fitted with all the articles necessary for a desk, and are $65 the pair, one urn holding the various articles for sealing a letter, each in its little porcelain receptacle, decorated with bronze; the other receiving inkwell, mucilage pot, pen holder, stubs, etc.

A most decorative thing to lay on the writing table in the hall of a large country house, for use in the great visitors book, is a gold pen with a handle made of a huge, beautifully marked argus feather, eighteen or twenty inches long. These may be had for $6 to $12, according to the beauty of feather and fittings, and some prepared for especial occasions, like the signing of a marriage contract or a wedding guest book, are encrusted with gems, price according to the gems.

A unique holder for three small photographs, at $18 is a miniature and most exact reproduction of a Louis XVI screen, its frame in rosewood, its panels in old brocade; each one backed with a wood panel which opens for the insertion of the photograph, while a small lattice in gilt bronze and crystal surmounts each panel in the style of the period.

Finally, at the same exquisite little shop are evening bags in copies of old brocade, round in shape, and encircled on both sides with tiny old-fashioned silk fringe. They have a very slight gold mounting, and silk cords and tassels for support. The beauty of the material and its exquisite workmanship warrants its price, $30. Mme. Sorel at the Comédie Francaise, the most elegant coquette in Paris, is carrying one at present in Poliche.

VOGUE POINTS

NOt for many seasons have colored slips in many different shades been necessary for the summer outfit; but this year a number of tinted underslips are needed in every wardrobe. Batiste slips are softer in effect than silk, and for many occasions more satisfactory, for they can be laundered, instead of being sent to the cleaners, which is the only possible way of freshening one of silk.

Pale flame color is one of the most chic touches of contrast when used with white, and a smart little white chip hat for southern wear had a mass of short ostrich tips at left against the upturned brim. A lace scarf is drawn in soft, loose folds around the large, high crown, and at back a buckle of rhinestones holds the bow at middle, the scarf falling over the narrow brim edge. This hat is made with a forward tilt, and on the self-formed bandeau, black tulle plaitings are massed in a soft, fluffy effect. A crush girdle of flame color taffeta is to be worn with the lingerie frock of mull and lace, that the hat accompanies.

Braiding on all materials is a fad of the early spring season, and threatens to supersede lace insertions for the gowns of heavy linen and of silk and wool, or even in those of heavier silks, such as shantung and rajah. There is an occasional insetting of lace in some of the braid designs, but for the most part the gimpe or soutache is the only ornamentation, even the buttons being braided to correspond. Such frocks are made with guimpes, and for the guimpes both lace and embroidered batiste are used, and the edge of the gown is finished with a braided band, the braiding frequently extending on the waist front and sleeve top beyond the shaped band that edges the decolletage.

A new way of using ombré striped silks is to make a small box-plait at the middle of each strip to yoke depth, if a waist is being evolved, or to the full length if preferred. This emphasizes the most neutral tone, for it is from the middle that the stripe gradually deepens to the contrasted color. An amber tone for instance will show reseda or blue or violet, as the shading beyond, so that the prominence of the amber when placed as the box-plait is extremely attractive.

The most lovely scarfs of lace, or lace and sheer embroidered mull, are among the new importations, which are to be worn with summer afternoon frocks, in the manner of those used a century ago, the loose knot at corsage very soft and becoming. They give but slight protection to the shoulders, and are in reality only an added bit of daintiness and extravagance for the whimsical woman of fashion. There is a rumor that the half shawls with scarf ends, of embroidered India mull are to be revived as a charming adjunct to the toilette, and if this is realized, one may look for the quaint flounced capes of the same material, that prevailed in 1850 or thereabouts, and without which no wardrobe was considered complete.

Smart and neat are the white alapaca jumper suits, which are simply braided with white silk soutache and wide galloon in military effects

SMART FASHIONS *for* LIMITED INCOMES

[NOTE.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

EVENING GOWNS

PErplexing indeed is the question of evening gowns, for when all the street requisites and house and theatre gowns are provided there is not a sum of any size left from an allowance of $600 a year to provide them. I know of one girl in Boston, a clergyman's daughter and a great belle throughout her girlhood who had the good sense and the considerable courage to wear throughout her first winter, to everything, dinners, dances and opera, the same black gown. It was in itself lovely, cut to perfection and built of exquisitely pailletted net a touch of opalescent gold amongst the black spangles. This was kept immaculate with fresh tulle at sleeves and neck and oft removed froufrou at the bottom of the skirt. But there are few women who would dare so much, no matter how restricted in expenditure—however if there be any readers of this column who are open to this suggestion let them take it, for it is not a bad one. Of course in many small towns where the entertaining is infrequent one gown is often sufficient, but the girl in question was of the gayest world, so that it practically meant wearing the same gown every night of the season.

SUGGESTIONS FOR FROCKS IN BLACK

Black is the color for the economical woman, and if made with two waists, one high and one low will serve as many purposes as half a dozen colored gowns. A woman recently returned from abroad brought back a lovely French gown which is very chic but not extravagant, made of black chiffon cloth over black satin. The skirt is laid in plaits from the waist to below the hips and the waist trimmed with a panel of mixed black, silver and green spangles that follows around the bottom of the skirt. In the waist the gleaming motive is sparingly used, in a broad plastron across the bust and bands over the shoulders, only short full sleeves are made of tulle with pert satin bows resting on the outside arm which reproduced the material of the high folded bodice. As it is this frock is admirable for the wardrobe which we are gathering in this column. For a second waist I would suggest lace picked out in silver or gold thread or one of the lovely metal passementeries. There is an effective one to be had in silver, rather short fat laurel leaves placed with the bases on one line, the apexes all to the outside. If this is used double it makes an exceedingly lovely decoration, pointed on either side. If one wish the waist for weddings and day time wear it would probably be best to have it made with a high collar, but the new restaurant dinner waist, collarless and with a small square cut out at the neck is so fetching that it seems a pity to pass by a style that is at once so new and so becoming. And it really interferes not at all with the practicality of the gown unless one find it impossible to wear this model successfully without a dog-collar, which of course must be taboo for the day time.

AS TO COLORED GOWNS

Aside from the black gown it is difficult to advise definitely as to further toilets for so much depends upon what one can manage in the way of making over, so we shall have to treat this subject more generally. If one have a satin gown or a taffeta lining to be recovered, make the choice of this with some consideration for there are so many things offered that answer the purpose at a glance and yet are a perfectly worthless investment. Many spangled robes of lovely design are to be had as cheap as twenty-five or thirty dollars, which are entirely worth while as they are on a foundation of substantial net. By all means avoid anything of the sort done on tulle, it does not last an evening through. Only lately have we been able to get pailletted nets, everything was on tulle, but as a matter of fact tulle was discarded several years since in Paris as a background for this genre of embroidery. Marquisette is so lustrous and silky that it will do admirably for covering a lining, as will also chiffon cloth and some of the very thin almost transparent silks. These go under a variety of names and are to be had from seventy five cents a yard upward. Any shop will send samples of inexpensive evening silks on application. So much for the reconstructed frocks, if one be setting out to get an entire new gown there is no end to the range of fabrics. Satin plain, rich and but little adorned has been reincarnated this winter, and in good quality is a purchase much to be recommended as it cleanses perfectly, wears two or three seasons at least, may then be veiled for a year or two more and finally cut up into petticoat or matinée and in its last state is almost as good to look upon as in its first. The debutantes of the winter have adopted satin for their own, quite ignoring the fact that heretofore it has been the exclusive property of the fuller fledged. A lovely little Empire gown in pistache green was built for a Philadelphia girl just out, plain and clinging as to skirt and banked in lace the bust with paler green tulle and a flouncing of handsome French net lace, which also trimmed the sleeves. These in short flounced puffs. Again a yellow satin had its waist folded, the skirt gored and flaring and neck and sleeves of gold dotted tulle.

EVENING FROCK OF TURQUOISE MARQUISETTE OVER SATIN LINING
"Smart Fashions for Limited Incomes"

HEAVY SILKS

Heavy silks too become the picturesque period gowns that are so much in evidence. Some with panier skirts and all with an air of old time quaintness. Many of these silks are patterned in Louis designs, others in old English garlands and bunched posies. A clever idea for the evening gowns of a limited wardrobe is to have them made so that the waist depends largely for trimming on tulle, for this can be put in fresh as it wears at neck and sleeves and there is nothing that gives the appearance of more immaculate daintiness than the renovations of this material.

In trimming skirts of light fabrics the prevalent fashions of folds at the hem, for which are used anything substantial, such as taffeta, satin or velvet, is a welcome one for practical reasons. This vulnerable part of a dancing frock is not so open to destruction and when soiled can be replaced with but small labor by any seamstress.

HINTS ON LININGS

Linings of evening gowns are an interesting point with us. The petticoat must of course be of silk or satin, but after much experience with silk-lined bodices I strongly advise the substitution of some muslin or cotton cloth for the foundation of the waist. Silk goes all to pieces if stained in the slightest degree with perspiration, and if not from this cause gives out under cleansing at points where there is any stain. Therefore since you must perforce use your low neck gowns for some length of time it is far better to discard silk linings for the upper portions; you have no idea how much more wear will be given by the other.

NEW MATERIALS

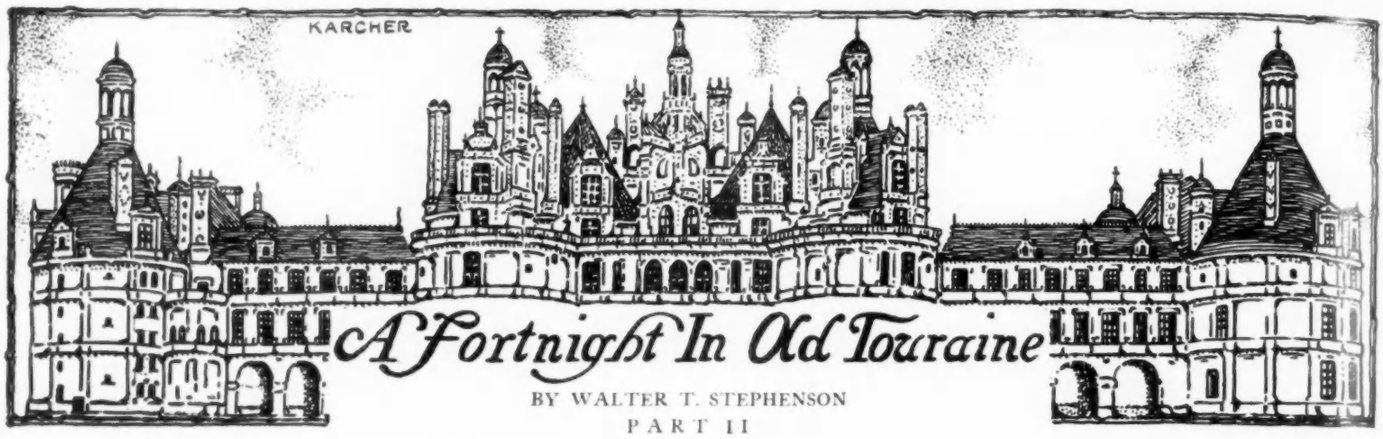
COmpeting for favor with the smart checked and plaided voiles, are the checked and plaided Shantung pongees, many of which have an occasional block of Roman colors to enliven the conventional check. The plaided pongees have only the lines in color that form the plaid, the grounding in the natural shade. It is prophesied that they are to easily lead the other spring fabrics for popularity, and it remains to be seen if the darker groundings will be forthcoming for the plaid contrasts, to meet the demand that is sure to ensue.

Openwork batiste embroideries in ivory, écru, and very deep cream are to be almost as much used as the Irish crochet or Venise laces for trimmings and insertings with silk and also cotton frocks. For washable silk dresses it will be found a very satisfactory change from lace, as when a good lace is used the cleaner must be depended upon, and with any quality of batiste embroidery, the usual tubbing can be resorted to without fear of injury.

Printed French mulls with border designs in scrolls and dain spots, and smaller spots ornamenting above, are new to the novelty loving public, and from any of them a charming little summer frock could be evolved at a short notice, for but little other trimming is required.

GRACEFUL DINNER GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A



A Fortnight In Old Touraine

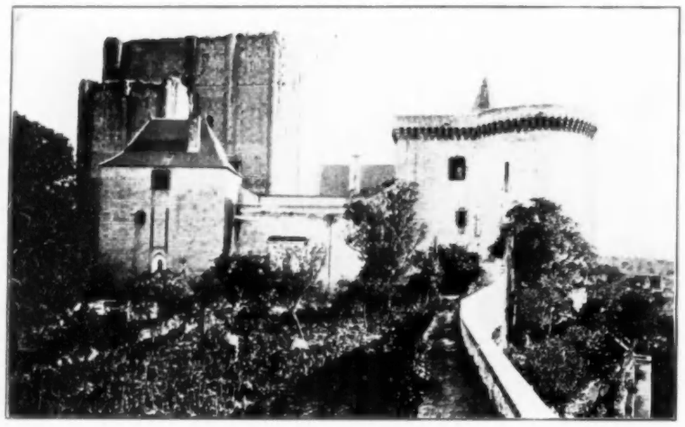
BY WALTER T. STEPHENSON

PART II

CHINON, LOCHES, LANGEAIS AND AZAY-LE-RIDEAU

I Began my solitary and sentimental pilgrimage to the chateaux of Touraine with a visit to Chinon—that sombre ruin of a fortified mediaeval castle, indelibly associated with the last bitter days of Henry II of England, who died here in 1189, and still more with the momentous visit of Jeanne d'Arc to Charles VII, in 1428.

At old Chinon, too, for brief periods, lived Louis XI, Charles VIII, and Louis XII, while Phillipe de Commines, the famous chronicler, for a time occupied the post of its governor.

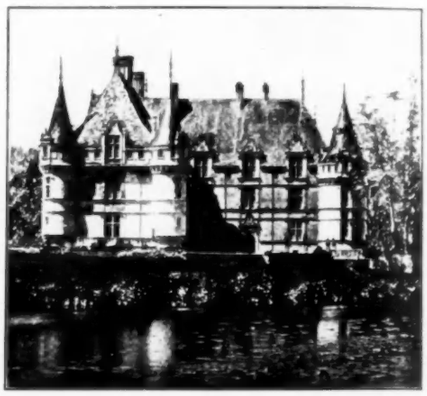


FULK NERRA'S DONJON AND TOWER OF LOUIS XII

Leaving Tours bright and early, by an accommodation train that was good enough to stop at nearly every signboard, en route, I had ample opportunity to study the most charming landscape, interspersed with smiling vineyards and fertile fields, until we plunged into the fine old forest of larches and firs which extends to the outskirts of Chinon. From the station a superb allée of poplars leads the pedestrian to the quaint village bordering the winding Vienne. Moored to the broad quay was a line of clumsy craft, resembling house boats, on which a crowd of chattering, dried-up old women were beating clothes, after the archaic Gallic mode, which still prevails, to some extent, on the Seine at Paris. Directly in front of the impressive statue of Chinon's most illustrious son—the creator of Pantagruel—or by standing on the adjacent bridge, I was afforded a superb view of the magnificent royal fortress, which dates back to the twelfth century. Then, eagerly scrambling up the hillside, through narrow lanes, with cave dwellings on either side, I soon reached the summit, and entered the awesome precincts through the Tour de l'Horloge. With a gentle-voiced young girl as guide—well-mannered as her type is so apt to be in France—I started to explore the ruins of the three chateaux—St. George, du Milieu and du Courtray. After visiting the Grand Salle (deeply impressive in its desolation and decay), where Jeanne d'Arc was received by Charles VII, the chamber where she lodged, and the chapel where she prayed, I was left to my own devices, and wandered blissfully for two hours, at will, over the remains of what was eight centuries ago one of the largest and most impregnable castles in the world. It was one thousand years ago, however, when that typical Angevin, Fulk Nerra, the Black Falcon ancestor of the Plantagenet kings, who died in 1040, built a line of fortresses from Angers to Amboise, that Chinon first came into prominence as a fortified place. Chinon, Loches, Langeais—these three were the greatest, and while not a stone of the original piles may exist, their historic and legendary associations have fallen as a rich legacy to their more famous successors; and at this day, to the student of the middle ages, they are perhaps, the three most interesting castles on the continent of Europe.

Half way back from Chinon to Tours, and far enough from the railway to be entirely concealed from view, lies that exquisite jewel of the Renaissance—Azay-le-Rideau.

Won by the smiling invitation of the genial bus driver, I climbed into his antique conveyance and after a charming pastoral drive of some fifteen minutes, partly through a majestic avenue of oaks, dismounted at the village inn. At the end of a narrow street to the right, the dainty château suddenly confronts the visitor's enraptured vision. Beyond, and on either side, as far as the eye can reach, extends the lovely wooded park of the estate.



AZAY-LE-RIDEAU

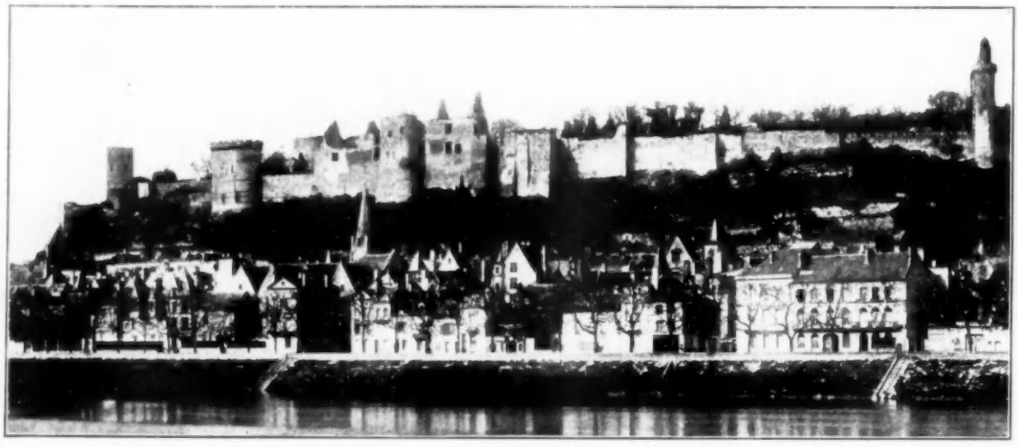
Azay-le-Rideau boasts of no crumbling donjon or frowning keep, and is almost utterly lacking in historic association, but its architectural perfection, which suggests a felicitous blending of past and present, albeit in miniature, has never been approached elsewhere. The château was built in 1520, by Gilles Berthelot, who was related to the well-known Briçonnet, Beaune and Bohier families—all castle builders in Touraine. The name is supposed to have been derived from one Hugues Ridel, a knight banneret under Philip Augustus, who built a stronghold here in the thirteenth century. The unique feature of historic interest attached to Azay is the splendid portrait gallery of those who have made Touraine famous. Here the visitor may study the comely features of Catherine de Médicis, whose expression must have been more sinister than Clouet's painting would seem to indicate; Francis I, with closely clipped beard, smiling satirically at the stern face of Calvin, adjacent; Marie Stuart and her unhealthy, pathetic little spouse, side by side; Charles IX, haunted by the awful memories of Saint Bartholomew; the lovely and inconstant Marguerite of Navarre; the unstable Henri III; the brave Coligny; Anne of Austria; Henrietta of England; Mlle. de Montpensier; Ninon de l'Enclos; Mmes. de Pompadour and de Maintenon, and many others.

As I walked back to the little station in the lovely gold-gray lights of the setting sun, I could not help wondering if M. Arthur, the present bourgeois proprietor of Azay (the château has since been acquired by the state), might not occasionally be troubled with dreams about the misdeeds and frailties of the august tenants of his portrait gallery. For my part, I may say I would gladly accept the dreams with the privilege of occupancy.

The ancient town of Loches is situated about thirty miles southeast from Tours, and is easily reached by railway. En route the tourist may gain a distant view of the crumbling keep of Montbazon, which was once an important link in the chain of fortifications built by Fulk Nerra.

Loches, like Chinon, picturesquely dominates a hill, and is approached by narrow, twisting streets, lined with quaint houses. On the way one passes the famous

(Continued on page 2[illegible])



CHINON: THE CHATEAU AND THE TOWN

LOVELY SPRING GOWNS

FROM LORD AND TAYLOR

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 248—A

A FORTNIGHT IN OLD TOURAINE

(Continued from page 276)

Collegiate church of St. Ours, all points and angles, and described by Viollet de Duc as "a monument unique in the world, perfect in its kind, and of a savage beauty."

The present edifice, erected in 1180, was carefully cherished by Louis XI, who frequently resorted to the crypt for prayer. The original Eglise Collegiale was founded by Geoffrey Greygown (father of Fulk Nerra), in 962, on the site of a church, built about 450, by St. Eustache.

Passing on through the walled lane, a quarter of a mile further, I found myself at the entrance to the castle enclosure.

Fulk Nerra built the massive keep of Loches which is probably the most formidable castellated foundation remaining in France, and in which 1,200 men-at-arms could be quartered, in the eleventh century. It was besieged by Richard I. after his return from imprisonment, and became a royal holding under Louis IX. On account of its impregnable character Loches was always more or less used as a place of confinement for state prisoners. Deep down in the bowels of the grim old donjon I was shown the dank dungeon of Ludovico Sforza, Duke of Milan (Il Moro), the brilliant diplomat and courtier, who was confined here for nine years by Louis XII, and who managed to preserve his mental balance by constant artistic employment, as shown in the many frescoes and rough sketches still to be traced on the walls. There are softer memories connected with the fifteenth century château Royale on the West, where Charles VII spent many days of dalliance with fair Agnes Sorel, whose tomb, now shown here, was transferred from the church of St. Ours, exactly one hundred years ago. Close by is the Façade of Louis XII, which contains the marvellously beautiful Oratory of Anne de Bretagne, exquisitely carved, with endless variations on the queenly device of the ermine and twisted cord.

Langeais, the third of the mighty castles founded by the redoubtable Fulk Nerra, although situated, like Chinon, south of Tours, is reached by a different road, extending along the opposite bank of the Loire.

Half way from Tours, while the train was comfortably trundling along at the usual gait of ten miles an hour, I caught a satisfactory glimpse, on the right, of the isolated Pile de Cinq Mars—a forlorn monument to the unfortunate young nobleman who basked too long in the favor of Louis XIII. The Château of Langeais is situated in the midst of the village on a rising knoll, but a few minutes walk from the station. The sole relic of Fulk Nerra's eleventh century fortification is found in the half-decayed donjon in the background.

Langeais, by the way, is said to be the site of Alingavia, one of the earliest Roman settlements in Gaul. The present château, which stands as a link between medieval and post-feudal styles, was erected towards the close of the fifteenth century, by Jean Briçonnet, first mayor of Tours. The tenant at the time of my visit was a M. Siegfried, who took particular pains that no stranger should enter his domain except between the hours of one and two P. M.—an ungracious act; but, should the wheel of Fate ever place me in a like exalted position, no doubt my inclination would be to refrain from keeping open house any more than the law compelled. My chief impression, after a rather hurried tour of inspection, was the odd effect of luxurious furnishing in a medieval setting. In the superb Grand Salle Charles VIII and Anne de Bretagne were married, in December, 1491, and it is interesting to recall that Rabelais was a welcome guest at Langeais from 1534 to 1543, while his patron, Du Bellay was governor. On the chemin de ronde, beneath he roof, I was shown the machiolations through which the castle defenders crossbowmen and hot pitch and stone throwers were wont to discharge their deadly missiles at the enemy. Before leaving Langeais I wandered for an hour or more over the wooded hills beyond the chateaux, and gained some beautiful views of the winding Loire, and peaceful meadow lands below. In the little town the all-pervading sabot-shod old crones, driving their inevitable donkey carts, contributed noise and picturesqueness in equal measure.

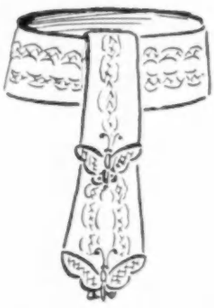
In a subsequent article I shall tell of my visits to the Valois or later chateaux.

THE LINGERIE BLOUSE AND ITS ACCESSORIES

Just the right touch of femininity is given to the otherwise severe blouses of linen, silk or flannel by the addition of adjustable lingerie frills.

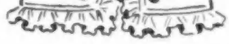
In the illustration at the left a linen collar, tie and cuffs are worn, as well as the ruffle. The blouse is of plain white linen with embroidered collar and cuffs. The little tie is formed of two short ends of linen hemstitched and drawn together at the middle. The ruffle is of linen a trifle finer than the waist, hemstitched and gathered. A band of linen about half an inch wide is put on over the gathers and tiny pearl buttons are sewed on about three inches apart. The ruffle, when completed, is an inch and a half wide on each side of the band.

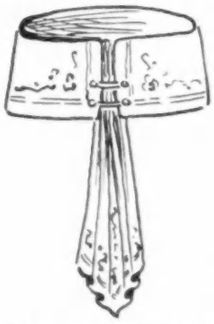
The model at the right has a frill that ends where the double-breasted blouse crosses. The ruffle in this case has an edging of lace, which makes a pretty finish. Small linked buttons hold the two edges together, the buttons being put through small buttonholes made in the bands. A tiny bow finishes the neck.



Linen collar with net inserted. The edge of the design is buttonholed, the linen then cut out and the net sewed firmly underneath. The butterflies are made in the same way.

Collar and cuffs of embroidered linen and small plaited bows.

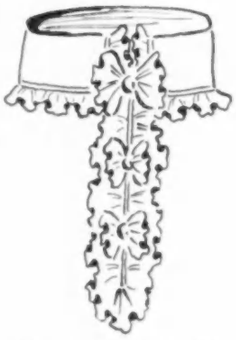




Linen turnover collar with two linked buttons to fasten the front edges. A plaited jabot extends from the top of the collar.

A linen embroidered butterfly which is a new Parisian idea, to be worn at the neck with a linen collar.

Collar and cuffs of linen with narrow plaited ruffles. Buttonholes are made for the buttons to be put through.

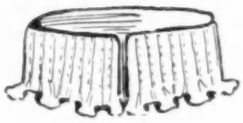


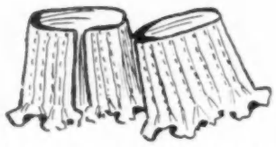
Collar and gathered ruffle of sheer linen. A band of the linen runs through the middle of the ruffle on which are fastened tiny linen bows. A narrow ruffle of the linen finishes the edge of the collar.

Linen collar with hemstitched edge. The plaited jabot is also hemstitched.

Collar and cuffs of rather heavy linen, with sheer linen jabot and narrow bands. A tiny button is fastened at each end of the bands. A buttonholed scallop forms the edge. The dots are embroidered solid, the scroll outlining.

Coat set of collar and cuffs embroidered in a simple design.





Tiny tucks run in by hand within an inch of the edge, are used as the feature of this set.

Collar of white linen, embroidered dots and silk tie. Round eyelets are made in the linen band at the base of the collar through which the tie is drawn.

For The Hostess

AFTERNOON TEA

ITS EQUIPMENT, SERVICE AND MENU

TEa drinking as a habit is as firmly established here as in England, but as yet has not developed into the art that it is on the other side. We frequently permit incongruities in its dispensing which proclaim us still crude in the details of this service. Informality is, of course, its keynote, and an adaptability to the particular household should be its characteristic quality. Whether the appointments be those of the most lavish luxury, or those of the simplest environment, this mid-afternoon refection can be equally dainty and appetizing, but its setting forth should be appropriate always to its surroundings.

Since it first became a general custom, certain refinements have taken place in its arrangement. Where once the tea table was a recognized piece of furniture in drawing room, hall or boudoir, with fittings in greater or less number in evidence, it is now the hight of bourgeois housekeeping to have a regulation tea table on view. A small table, easy to move, and preferably with a folding top, should be kept in some nook of the room, or conveniently at hand, clear for this use. This is placed in front of the hostess or ready for her coming, and on it is put the tray.

The tea wagon, complete in itself—ready to wheel into the room—simplifies matters very much, but is too pretentious to be used except in a household of many and competent servants.

The illustration on this page shows a table appointed with everything necessary, and among the outfit are two of the latest pieces—an engraved glass screen, rimmed in silver, to protect the kettle lamp, and the trumpet for blowing out the blaze. This latter appears on the shelf. The Colonial silver tea service, from Reed and Barton, consists of kettle and stand, teapot, waste bowl, cream pitcher, sugar bowl, and tea caddy, all on an oval tray, which is spread with a fine linen cloth, edged in Bruges lace. This is from Wm. S. Kinsey & Co. Either the pierced silver basket or the high silver compote is appropriate for cakes and sandwiches. These two silver pieces are from Reed and Barton.

The same articles may be replaced in the more limited household by a nice service of inexpensive china, a kettle screen and trumpet of brass or copper, and cake baskets of attractive design in any available material.

The tray should be brought to the table ready set, the kettle filled with boiling water from the kitchen requiring only a moment or two of flame from the alcohol lamp to set it bubbling. Any extra dishes may be brought on small serving trays. The brewing of the tea, which is quickly accomplished, will never be successful with any but water actually and freshly boiling—anything other than this makes a beverage far from the liking of the connoisseur.

The spoon reproduced here is on the order of the tea-ball, but much its superior in point of neatness and convenience, and is a boon for an individual cup of tea, when traveling or in a hotel, where one's favorite brand may be prepared by it without trouble. Its perforated cover and bowl hold just the allowance for one cup.

BRANDS OF TEA

A most excellent combination is a mixture of English Breakfast and Orange Pekoe in the right proportions,—which are two-thirds of the former to one-third of the latter. The high bouquet of the Orange Pekoe gives piquancy of flavor to the standard quality of the other. Tea epicures scorn to use anything but a little sweetening in tea, for to them it is spoiled by any further addition, whether this be lemon, cream or rum. But by those whose taste is less sophisticated some one of these ingredients is welcomed. Cream is, of course, served in a silver or glass pitcher; if the latter, it is prettiest in a fine cut glass, or else engraved. Lemon is laid in thin slices on a small platter, with a doyley beneath, with one quarter lemon at the side from which to squeeze an extra drop or two if needed. A two-pronged small fork is the most convenient thing with which to handle the lemon, an oyster fork serves nicely, if one have none specially intended for the purpose.

TEA BALL SPOON

CAKES AND SANDWICHES

Two kinds, one plain and one sweet, are sufficient for the late afternoon tea, and only one is served by the majority of people on everyday occasions. These should be neatly placed on a compote or cake basket, as illustrated, with a mat beneath of lace paper or the ordinary doyley. We give a number of new cakes, sandwiches and fancy crackers, with a few words of description, which are appetizing novelties for tea. We give also a few recipes in detail.

TEA CAKES.—Thin wafers, in irregular shapes, flavored with vanilla or chocolate.

CAMBRAY BIS.—Half-moon maccaroons, an inch wide, with chopped nuts.

FAN JUMBLES.—Fancy jumbles in the shape of an open fan.

SWISS JUMBLES.—Round jumbles, with meringue tops.

IMPORTES.—High-glazed oval pastries, pierced in waffle or lattice fashion. The cakes noted are all procurable from Charles Dean, 572 Fifth Avenue.

CASSAVA CAKES.—Large, round, waxy wafers slightly flavored with cheese.

BUTTERED TRISCUIT.—Flat, shredded wheat crackers. Before serving butter thickly, and bake in oven; serve as hot as possible.

FRENCH CHEESE SANDWICHES. — Sliced brown bread spread with jam or marmalade, with a layer of fresh cream cheese on top.

FRENCH SWEET SANDWICHES.—Thin strips of puff paste, spread with whipped cream and a layer of jam.

SAVORY SANDWICHES.—Pastry in éclair shapes, filled with chopped chicken and mayonnaise dressing, with shredded pimentos.

SWISS HONEY CAKES.—Honey cakes decorated in nuts and chopped citron.

ROQUEFORT CHEESE SANDWICHES.—A filling of Roquefort cheese, softened with cream, mixed with chopped lettuce hearts, and sprinkled with paprika.

ENDIVE SANDWICHES.—Leaves of endive laid between slices of brown bread spread with thin mayonnaise.

RUSSIAN SANDWICHES.—Chopped raw cabbage and red beets, spread with cream dressing.

MARASCHINO CAKES.—Lady fingers filled with green and red Maraschino cherries, cut in halves. Tie with green ribbons.

OPERA FAVORS.—Glazed bonbon straws in all colors. May be served in clusters tied in matching ribbons.

MAINTENONS.—Round, drop cakes, covered in chocolate, vanilla, or rose icing, and filled with soft pistachio paste.

CHOCOLATE TRISCUITS.—Cut each triscuit in thirds, dip in melted chocolate, sweetened.

BROWN BREAD SANDWICHES.—Spread with apple butter.

BROWN BREAD ROLLS.—Thin slices of brown bread spread with cream cheese and rolled tightly; tie with chocolate-colored ribbon.

SALTINE CRACKERS WITH ROPE SUGAR, ENGLISH WALNUTS AND GRATED COCOANUT.—Make a boiled icing by cooking four tablespoonfuls of sugar and one-half cup of boiling water until it ropes, then remove from the fire, and when cool beat in long and hard the well beaten white of one egg; after that add two tablespoonfuls of grated cocoanut and the same amount of English walnuts cut very fine; cover the tops of saltine crackers and put in a hot oven until a light brown. This quantity for sixteen crackers.

CHEESE CRACKERS.—Mix together three tablespoonsful of grated cheese, one-fourth teaspoonful of dry mustard, one teaspoonful of anchovy paste, dash of Cayenne and a little salt; blend with this mixture one tablespoonful of butter spread over crackers, put in hot oven until they begin to brown.

GREEN PEPPER SANDWICHES.—Spread lightly with butter thin slices of Boston brown bread. Mix very smooth some cottage cheese, using cream; spread this quite generously on the bread and sprinkle with very finely chopped green peppers which have been cut in half, seeds removed and allowed to soak in cold water one hour or more, then dried with a towel. Cover with a slice of buttered bread, cut in half. Half a ball of cheese and two peppers to one loaf.

SAND TARTS.—One-fourth pound of butter, one pound of sugar, two eggs, leaving out the white of one, one pound of flour, one-fourth pound of almonds, blanched. Mix butter and sugar together, eggs and flour. Roll out very thin, cut into shape, brush over each cake with white of egg, sprinkle with sugar and cinnamon and put an almond in the centre of each cake.

BUTTER CAKES.—To three quarts of buttermilk take one quart of sweet milk, one teaspoonful of baking soda and flour enough to make a stiff dough, a little salt. Roll in a cloth, put in a dish and set in ice-box for two hours, then put on a well floured board and roll out with a heavy rolling pin until about two inches thick. Cut out into cakes with tin cutter, flour and place on pans quite separated, and put in ice-box again for one and a half or two hours, then remove them to a board on the kitchen table and let stand until they become very soft and easily moulded—this will take two hours or more—then flatten them out to about one-half an inch and place on hot slightly greased griddle. When they begin to rise and brown, turn over.

AFTERNOON TEA EQUIPMENT

The WELL DRESSED MAN

FORECASTS OF SPRING FASHIONS—THE SEASON'S STYLES IN GENERAL

ALthough a season must be well on before its styles may be considered established, there are already many signs of what is to be expected, and with a knowledge of the tendencies of the past year it is not difficult to predict with reasonable certainty for every possible requirement of the wardrobe.

The spring hat shapes have not yet made their appearance, but we need not wait until

PATENT LEATHER BOOT WITH GRAY CLOTH TOP

they do to know that there will be no difference worth mentioning in the lines of the silk or opera; that—leaving out of consideration all question of shape, where there are all shapes to select from—the brown, light tan and gray derby will be much in evidence (with the first two a good deal, and the last very little, worn by well-dressed men), and that the light tan, gray, blue-gray, white, and brown soft felt hats, with crowns dented in various ways, and brims

SPRING COVERT COAT

plain or silk-bound, will have exactly the same status in the scale of fashion as for several seasons past.

SACK SUITS

Some unusual browns and green mixtures are among the imported fabrics for sack suits, and the plaid effects in dark blues and greens, reds and browns and grays are particularly attractive. One can hardly specify any certain kind of material as pre-eminently in vogue, however, nor, unless perhaps brown, any one color tone as likely to be especially popular. Gray, from the lightest shade to the dark Oxfords, is always in preponderance, but with the infinite variety of patterns and colorings it is a far wiser thing to select the intrinsically pretty than to attempt to follow any special fashions.

The extreme length of sack coats of the last few years was sure to bring about a tendency in the other direction, but as the progression from one extreme to another is a matter not of one, but of several seasons, there is only the medium to be expected this spring, and the same thing may be said as to the width of lapels, which shows signs of being lessened, especially on single-breasted models. The decidedly shaped back is another cut that is not favored by the fashionable makers, and vents are no longer a sine qua non of correct style, but all such details as number of buttons in front and on sleeves, turned-back cuffs, square or rounded corners, etc., are too variable to be considered from the standpoint of narrow rules. Walking coat suits, while perhaps less strictly fashionable than in past seasons, have become an established style, and in brown and gray mixtures and over-plaids—coats cut fairly long, and waistcoats and trousers of the same material—are particularly well adapted to the spring months. Morning coats of black and dark gray fabrics also continue as much in vogue as ever, and with very little change in cut or finish. On them braid is not used to quite the same extent as two years ago, but is still correct in point of style, and, of course, adds to their distinctive character.

EVENING DRESS

In evening dress there are greater changes than in other forms of attire, or possibly it would be more exact to say that the changes have become better established, since they have been coming about for a long time. The long, pointed lapels have almost entirely taken the place of those with rounded edges; full facing is used entirely by the best tailors; tails are long and moderately rounded, and sleeves are usually given a simulated cuff finish. Velvet collars, while not the general fashion by any means, seem to be rather more in vogue, and some few men of ultra ideas have taken up very dark blue and brown cloths as materials. Dinner coats of black and dark gray fabrics follow the lines of sack suits in cut, and are now almost invariably made with peaked lapels, full-faced, of course, and coming to a sharp point, in V shape, at the bottom. Nearly all the evening waistcoats are also made with comparatively narrow and more or less V-shaped openings, and there is an infinite variety of fabrics, in ribs, self lines, and figures, and in light-colored shades, as well as white. Ties with white corded lines, stripes, and figure patterns, are smarter than the plain white materials, and jeweled studs and waistcoat buttons are more than ever used. Even for the informal dinner coat, gray and other light-toned waistcoats are fast becoming an established fashion, and

FASHIONABLE COLLAR AND ASCOT

plaited and tucked semi-soft-front shirts can no longer be regarded as bad style.

TOP COATS

The covert coat, of English covert cloths, in light tan and greenish shades, of which an excellent model is shown by the accompanying drawing, bids fair to be more than usually in vogue this spring, and the medium length Chesterfield remains as popular as ever, although for it brown mixtures and overplaids are to be preferred to grays—especially to gray herringbones. As a general thing it may be said that the loose or only slightly shaped top coats are

SHOWING THE NEW TURNED BACK CUFF

smarter than the waist-seam models. The single-breasted paddock, in spite of its wide use for the past half dozen years, is quite within the list of the season's styles, however, and there are one or two long spring coats of which mention will be made in subsequent articles under this title.

SHIRTS, TIES AND HOSE

Among the shirts for informal dress may be seen an infinite variety of pretty fabrics, every possible effect of figure, plaid, stripe or line. Browns, purples, lavenders, and blues appear to be the prevailing colors—indeed brown is a shade especially to the fore this season. There is nothing particularly noteworthy in shape or finish, except the turned-back cuff shown on the design, of pink and white shirt illustrated, which, as already stated, is a novelty of the season.

While the poor quality flannels are not to be advised, there is no doubt that those of fine grade will be as much in fashion as ever for spring wear, and among the new designs and colorings in Vivella and the other high grade imported stuffs are many exceedingly attractive effects. Silk woven stuffs and good cheviots are also smart.

A fashionable style of Ascot, if it may correctly so be called, and good collar shape is illustrated by another of the drawings in this issue, while the last shows a boot of patent leather, without toe cap, and with gray cloth top, which, although somewhat extreme, is unquestionably good-looking for spring dress.

HOW.

DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

HAT WITH TUXEDO COAT

TO H. W. P.

WHat hat is correct with a Tuxedo coat? **Ans.**—The silk or opera hat is not correct with a dinner coat (Tuxedo), nor is a soft felt hat a style to be advised. It may be said, of course, that the custom or ideas of certain localities are sometimes to be considered in matters of dress, but the rule as observed by the great majority of well-dressed men is to wear a derby hat with dinner coat in winter, and straw in summer, limiting the silk or opera hat to full evening dress. Nor is this rule entirely arbitrary, for the dinner coat is a strictly informal garment, with which such formal accessories as silk hats, white gloves, white ties, etc., should not be combined. As a matter of appearance, also, a high hat is not good with a short coat, a thing that applies as well to wearing one with a sack coat or short covert top coat, as with a dinner jacket. [361]

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THE SOCIETY WOMAN ALLOWS MEN TO SNUB HER—RUDENESS ON THE PART OF MEN OVERLOOKED—MEN RUN AFTER TO AN EXTENT THAT ARGUES LACK OF SELF-RESPECT ON PART OF WOMEN

Some people insist that women spoil men. I must confess when I look around New York society, there seems a bit of truth in this assertion. Eligible and non-detrimental men are a scarcity in the market, and greatly in demand. The first consideration is that there must be a moneyed consideration, or otherwise position—and in these days, the one is seldom found without the other. Women and men of a certain ultra set live in a world of their own. They are not in the least interested in what the other three-quarters do. Each set, as it descends in the social scale copies the other. Men can climb readily, but women have a hard time. Often the men of a certain family are received and go in quite a different circle from the women. I remember a New York man who told me that it was most obvious, the attention given him at a dance. As soon as he entered the room, five or six girls made right at him, each exclaiming, "How nice to see you," or some platitude of that kind, and following it up with a request from mamma to dine. Of course, this attention meant giving the girl a turn in the ball room, and a favor in the cotillon. And he added that he always looked to the highest bidder.

Frequently, in these days, men forget their dinner dates, and do not turn up, or , if they remember them, do so at the last moment, and if the entertainment and company are not to their liking, they simply telephone their hostess that they are ill, or have an important business engagement. And again, both women and men will give up one engagement for another which they consider more advantageous.

One has plenty of time to choose, as cards are sent out frequently a month in advance, especially to a large dinner. And the gay young blade who does not respond, and leaves his hostess in doubt, or the other who comes at the eleventh hour, are considered a bit original, and pardoned, if they are eligible; but are never forgiven if they are not considered ultra-smart.

A woman gives a dance for a débutante daughter— as many have done this past winter —and she asks a great number of young men. After a man has reached the mature age of thirty, he feels that he is off the dancing list, and he generally abhors debutantes. However, he accepts, and then forgets. He may be at a dinner, or at the opera or the play, and he will remember that this is the evening of the dance. It is an excellent place to go for supper. Parties to the opera rarely conclude with this refection. And he meanders towards Sherry's or Delmonico's, where most of these functions are held. (Although many persons have private ball rooms, yet it is much easier to give a dance at either Sherry's or Delmonico's, and this past winter nearly all the débutantes have been brought out at either of these places.) He strolls into the restaurant. The Hungarian band is playing the latest vaudeville song, or gems from such compositions as the Spring Chicken or the Red Mill, or the Belle of Mayfair. If he has been in Europe, he wonders why they do not play instead those delicious Italian folk songs, which one hears at nearly all the fashionable restaurants and hotels over there. Perhaps the band does remind him of last spring in Palermo, where a quartette of peasant singers gave the O Sole Mio, the song which Hichens uses as a motif in his Call of the Blood, or Carmella, or Torna a Surriento, with its queer minors, instead of the hackneyed and banale Santa Lucia or Finicula, the delight of cheap table d'hôtes.

He nods here and there to acquaintances, and then goes upstairs to the entertainment to which he is bidden. Although it is after eleven, there are only a few guests who have arrived, and he does not care to dance, so he talks to his hostess a little while, and then departs, going downstairs to the café, where he meets many of his club friends, and he smokes and chats away, until he thinks that it must be time for supper. He does not wait for the cotillon. You think all this is very bad manners. So it is, but then you must remember that the young man is encouraged, and if he has an independent income and is a good parti, instead of being frowned upon, he is pardoned, or more frequently, nothing whatever is thought of his rudeness. These are twentieth century manners, and you will find them quite in vogue in England as well as in this country, and not among the upper middle-class, but in the smartest London society.

And there are few men who make an effort to be agreeable, and there are, after all, not so many who can talk. Perhaps, also, the fashionable woman has herself to blame for not being sufficiently entertaining, or for not making an effort, but American women are always charming and animated. The English woman has a delightful voice, but she is apt, especially the unmarried one, to be a little heavy, and the Englishman, consequently, marries an American, or failing in that, he has recourse, perhaps, to the stage. I really believe there are Englishwomen who cannot or who will not distinguish between the American and the young person who belongs in the chorus. Both are considerd equally designing, and the English magazines are continually making the comparison.

I have decided to give a few dinners. I am entertaining but little this winter. The etiquette of divorce or separation proceedings should be as rigid as that of mourning. It is, nowadays, a species of earthly purgatory through which one must pass. I believe many in society are quieter during a period of this kind— and one can almost, these days, average at least one divorce to every prominent family, although a few do escape—than for mourning. Women and men seem to think nothing of going to the play or to the opera—on off nights, and at matinées—a few weeks after the decease of near relatives, and those who have a sentiment of veneration and respect for their dead, are apt to be classed as old fashioned. And, if one has not a large fortune and an excellent position, and should happen to fall into the shadow, all will be forgiven and forgotten, if there be one bold enough in the ultra set to champion the cause of the unfortunate. And even if you have lost your fortune—most heinous of crimes against society—and appear at one extremely fashionable festivity, you will be welcomed with acclamation. In fact, I heard a man say the other evening, after having retired a bit from society, on account of not being able to keep up, that he was fortunate to be asked by one of the "royal" hostesses of New York, to the opera. I "appeared," he said, "in the royal box, and it was curious during the intermissions, to find how many friends I had.

You see the world of fashion does not forget but it is so busy that its memory must be jogged, and the only moral to be drawn is that the more unfortunate you may happen to be, the more you must conceal it, and put on a smiling face. And after all, this is nothing new. A popular poetess has told us this long ago.

Keep up in line. Do not fall behind. The band is playing, the flags are waving and it is for you, O most valiant soldier of the world, to go marching on.

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SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

NEver in my experience have the plain tailor-made suits been so enticing as this spring, and withal the prices are exceedingly moderate and possible for nearly everyone. The manufacturer has made use of the little touches that transform the otherwise commonplace suit into a model of distinction and value. Even the most reasonable of the showing are made exactly after originals from the best French houses, and a strapping here, an arrangement of festive brass buttons, or a unique shaping of cuff or jacket edge attests the design of talent. One can get into a ready made costume from one of our good shops, and be as smartly turned out as the woman who makes her spring pilgrimage to the Paris makers. Coats in the majority are short, either eton or hip length, a bobtail natty style that goes well with the jaunty springtime. Skirts are plaited, and the same trotteur length for street wear, although afternoon costumes show frequently much trailed draperies. Under these general lines there are infinite variations of cut and adornment.

DARK BLUE SERGE SUIT

With the many this color is a prime favorite, and a summer wardrobe is considered incomplete that does not include it in some form of gown. In the first sketch we have reproduced a model in blackish-blue twisted serge, a copy of an original by Francis, which is fetching indeed. The single-breasted coat, lined in white satin, fastens at the bust with three gilt buttons, from which point it is cut away, a style that is to be ultra-smart this year. From the shoulders comes a stitched strap of serge, that ends just below the waist line, from beneath which open a cluster of plaits. These are repeated in greater number at the middle back. The plain three-quarter length sleeve has a turn-back cuff of velvet. Velvet faces the collar also with a tiny nautical emblem embroidered in gilt at the front corners. The skirt is box plaited at the front and has a couple of plaits again on either side. Price, $58.

SERGE SUITING IN BLACK AND WHITE CHECK

The second drawing illustrates this, which has an underlying thread of brown in its mixture. For those who find the tight-fitting eton their most becoming style, this is a desirable purchase, since its close lines are carried out with consummate skill, and accentuated by strappings of the material. These start at the lower front edge, which is itself finished with a like band, passed over the shoulders and coming out in a tab below the border of the coat at the back. In the middle is set a small panel, piped in black satin, flanked by strapping that continues to the collar. Sister panels at the front are encrusted with small black crochet silk buttons in groups. A fancy vestee of black satin is bordered with an ornamental braid in gilt and gray, this being introduced also on the satin cuff. All around the skirt to hip depth are set tucks, opening into a flare, and crossed by two bias folds. A belt of the goods is attached to the skirt. Besides the material already mentioned this suit comes in blue serge, black serge, gray oxford check, and black panama cloth. It sells for $35 and its quality and cut are above criticism even by the most fastidious.

WHITE SERGE ELABORATELY TRIMMED

Unique in design, this suit, represented in the third illustration, is perfect in its way, and grace itself in its long curves, induced by the lengthening of the basque coat, which separates at the seams below the hips, and extends downward in sharp points, a method of treatment distinctly original, and giving decided character. Inch-wide silk braid trims the coat, and is laid over each seam. The crossing of this at intervals, once in the middle back and again at the fronts, from the bust darts, is a feature that especially recommends itself as exclusive. The arrow tails are longest at the back, and on either hip toward the front. On these are placed little gilt bullet buttons. Larger ones of the same order fasten the front. The shawl collar and cuffs in Nattier blue satin offer a most delightful color scheme, and are elaborated into a pretty trimming by the addition of an inch-wide piqué edge, that shows beyond the blue, with an addition of a charming broad passementerie, irregular in shape, and showing a tapestried mingling of gold, goblin blues, and almost invisible red. The outermost section of all is black satin. The gilt buttons, tiny ones, are tacked on collar and cuffs at intervals. Although the coat is so completely different from every other model, the skirt runs it a close second for originality and deft handling. The triple groups of plaits on either side are carried only as high as the hips, and are there stitched step fashion, one above the other. This leaves the upper skirt plain and smooth, except where its welted seams break across. Two rows of braid are placed around the skirt at the foot. The middle front is laid in a double box plait. $65 is a low price for a suit of so superior a style, all the details are carried out with infinite care and the materials are of the best. The jacket, by the way, is lined throughout in white taffeta. Copies may be ordered in any other colored serges, for while in white it is entrancing it would be equally attractive and more generally useful in darker shades. Blue would be especially desirable, also mode or brown.

FOULARDS

To the joy of every woman foulards are again in fashion, after an interregnum of several years. They have re-appeared in more entrancing guise than ever, and are receiving a warm welcome from the feminine public. To emphasize their return they have taken on most striking patterns, no modest, neat, small pattern

are to mark them, they being heralded by large treatments—great dots and scrolls, and stripings of generous width.

BORDERED FOULARDS

are the piece de resistance of the entire family, and are to be seen in the latest of imported models. Exclusiveness will continue to mark them, for their price is beyond reach of the many. An example in white is exquisite, its upper portion pin-dotted in black, and showered with satiny, shadowy spheres at intervals. On the border are strewn black dots, the size of dimes. Another, a blue ground, has its two-sized dots disposed in vertical lines with very large ones on its border. These goods are arranged in 50-inch panels, the special feature appearing at regular intervals, and five of these are necessary to make a gown. The price is $6 a yard, and one should get at least eight and a half yards for both waist and skirt. But though these are incontestably desirable, the medium-priced foulards, costing from 75 cents to $1.25 a yard, do not suffer by contrast. In these too the patterns are decided and somewhat brusque, but the effect most pleasing. Close lines in blue and white, sprinkled with blue discs as large as a fifty cent piece, are shown by a standard house, and are selling admirably.

MIRAGE SILKS

vie with foulards in popularity. This is a comparatively new weave, and one that may be described as bounded on one side by rajah, on the other by taffeta, since in it one sees an irregular weave, while its body is somewhat stiffened. Its lustre is unusually high, a silvery shimmer that gives it a charming quality. Sage green and tabacco brown are entrancing in mirage, not to mention the lighter shades. It is adaptable for all manner of gown, street suit, calling costume, and afternoon and [illegible] frock. Price, $1.25 a yard, width 24 [illegible]

PRINTED CHIFFONS

White silks, such as those described, are [illegible] for suits of various sorts, and for afternoon [illegible] of medium pretention buy the material par [illegible]lence for the richest focks for weddings, [illegible] parties and all functions of circumstance [illegible] printed chiffons. These show every [illegible]able flower and coloring in their patter[illegible] arrangement, with combinations of tint th[illegible]press the artistic and fanciful conceits [illegible] designer. Touches of mauve are introduced with success, and large splashes of black are effective as backgrounds for blossoms [illegible] the wistaria vine and the flowering myrtle. Such goods come in a 45-inch width, and are procurable at prices varying from $1.50 to $9 the yard. The latter figure is the sum asked for the bordered variety, which are exquisite to look upon, and make a gown unapproachable in point of style and beauty. Very effective is a bordered chiffon in black, with clusters of huge roses, picked out in green on its edge. Greater width is measured by these, they being seventy-two inches from edge to edge. Both summer and winter sees printed chiffons among the handsomest frocks at its entertainments; therefore the practicability of it is undeniable for all year round wear.

HANDSOME OPEN-WORK ROBES

Effective in the extreme, and of elaborate pattern is a robe that sells for $19.50. It gives more for the money than anything I have seen this year. Roses and dots in large eyelets are

spread over the foot of the flounce, which is topped by a two-inch insertion. The upper skirt has three large open-work panels and two small ones. The skirt is practically [illegible] and has tiny beadings at all the joinings. There is plain material, also edging and insertion for the waist, and one is amazed to find the price so low. There is a choice in it of five colors, white, blue, rose, lavender and écru.

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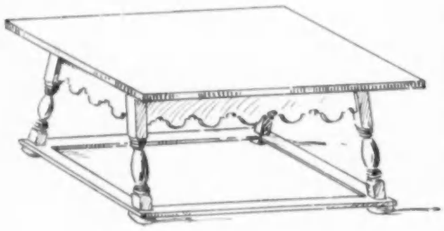
A SWISS DINING ROOM

THE dining room is usually the most commonplace room in the house. This is owing to the fact that there is so small a variety of dining room furniture to be found in the shops. The dining room sets which are obtainable are limited for the most part to poor reproductions of Chippendale, carved oak after the Jacobean order and the modern oak dining room set. There is scarcely a house which has not one or another of these sets of furniture in its dining room, except in rare cases where the owner has been able to have furniture especially designed and made for him. This is usually expensive and beyond the means of those in moderate circumstances, with the exception perhaps of the Delft decoration in blue and white which has been done so much.

A treatment for the dining room which is unusual and inexpensive as well as attractive is after the style of the Swiss. This scheme of furnishing and decoration is quite within the means of the average householder and the result is novel and out of the ordinary. The dining room in a Swiss chalet is very simple with the exception of the carving for which the Swiss are noted. The scheme may be very effectively carried out, however, without the carving although this decoration of course makes the room much richer.



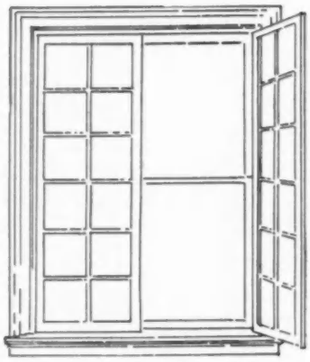
SWISS TABLE

The walls of a Swiss dining room should be panelled in oak or if one wishes to save expense, ash may be used or a still cheaper wood is the cypress. This treatment of the walls is economical in the end for it does away with any necessity for re-decoration, as instead of growing shabby with age it grows mellow and richer all the while. We Americans admire rich, old woodwork in the older countries, and yet we rarely make any effort to possess it in our own homes. These panelled walls should be stained a little to give the appearance of age. A wooden cornice of the same wood as the panels is put around the room and there are false wooden beams across the ceiling as shown in the illustration. Mouldings added in diamond shape on the panels of the doors will carry out the character of the Swiss architecture.

The Swiss use a great deal of stencil work in oil paint and this decoration would be most effective on the wall and door panels and on the under side of the ceiling beams. This stencilling is mostly in conventional geometrical designs and the colors are crude and bright, such as are seen in the Swiss toys, blue, deep yellow, red and vivid green. As it is so expensive to make the ceiling between the beams entirely of wood the plaster could be tinted a very light, warm gray.

The furniture in this room may be made at a reasonable cost. There should be a very large side-board across one end of the room which can be used for serving-table, side-board and china closet combined. This side-board should be the height of the door casing and like the rest of the furniture should be made of oak left in its natural color with an oil finish and no varnish or shellac. It would be more attractive if the panels were stencilled like those on the walls and doors. The illustration shows a table, the original of which may be seen in the famous Hanz Chalet. The armchair is a copy of one from the same collection.

To be in keeping with the rest of the room, the windows should have small panes. If they have not these small panes this effect may be accomplished by putting frames inside the casing next to the sashes as shown in the drawing. These should be hinged to swing in. An extra board added to make a broad sill to hold a row of bright geraniums will add to the cheerfulness of the room. The windows may be draped by running a plain wooden pole to match the woodwork across the top of the window, and extending eight inches on each side so that when the draperies are open they will pull beyond the window enough to allow for opening the casement. The Swiss weavers, who have opened shops in several of our big cities, weave a coarse linen with designs woven in colors which would make very appropriate and effective draperies for the windows. These draperies should have travers cords so that they can be drawn together at night. If the casement sashes are not used, the windows may have besides these long curtains, sash draperies of plain Swiss muslin running the entire length of the window.



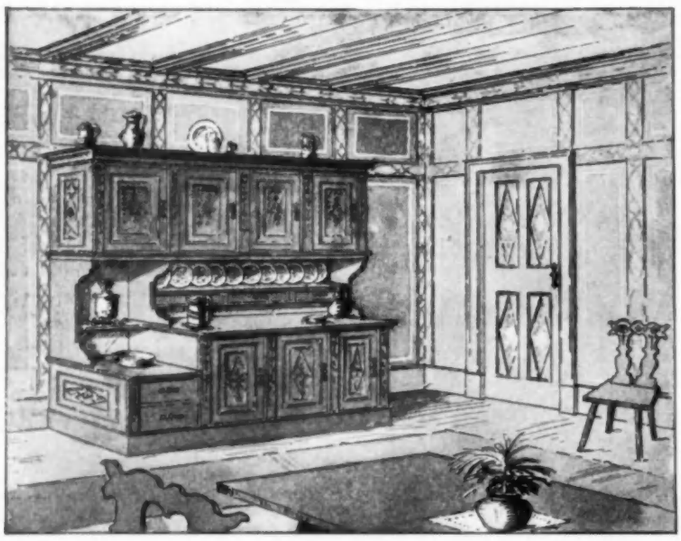
HINGED WINDOW FRAME

A plain drugget rug in browns or grays is the best floor covering for this room. These rugs are not expensive and are very durable. They have the effect of being homespun and are therefore quite in keeping with the Swiss treatment. They come with a plain center and a border of a darker shade. There are also Swiss rugs made by the native weavers which could be used.

Our china is as a rule either old Colonial or English, and usually in blue and white. This has been used so much that I would suggest using in this Swiss room a very inexpensive French peasant china which comes in crude designs in primary colors which would be very effective and would look particularly well on the side-board. Old brass and copper pieces would also be appropriate and attractive and these may easily be found in the Russian shops of any of our large cities.

The lighting of the room is an important question. Of course in a real Swiss house, candles would be used, but this is not always practical in our modern houses. One can find interesting German hand-wrought iron chandeliers made to imitate candle holders which carry gas or electricity and would be in keeping with the decoration of the room.

If one wished to carry out the Swiss idea to the smaller details the table linen might be of the coarse, hem-stitched, hand-woven linen. An idea like this of a Swiss room if properly carried out with attention given to the smallest detail is much more appropriate and [illegible] than trying to copy in a cheaper way something more splendid and impressive.



SWISS DINING ROOM

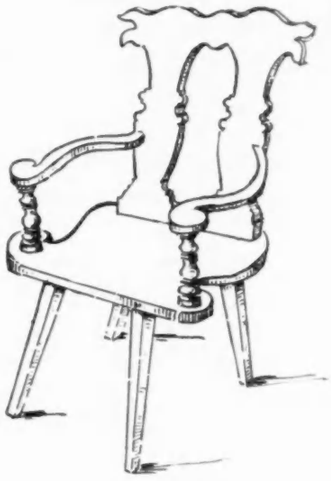
THIS DEPARTMENT

IN order to make this department wholly practical and helpful, in an individual as well as a general sense, Miss Chapman will be glad to answer questions and offer suggestions to all inquiries that come under the following headings and which comply with the rules.

THE ARCHITECT

[NOTE.—Inquiries may be made in regard to certain details or alterations of rooms, verandas, mantels, houses, etc., and should always be accompanied by a photograph or sketch. A charge of from $2.00 to $10.00 is made by Vogue for each plan and suggestion furnished, according to the work entailed. Questions and answers are subject to publication.]

THE DECORATOR



SWISS CHAIR

[NOTE.—All questions under this department will receive prompt attention. Inquiries may be made in regard to interior decorating, such as the treatment of permanent woodwork, doors, lighting fixtures, hardware, painting, papering, etc. A charge of $[illegible] is made by Vogue for each room described, and [illegible] cents additional for each sample sent when samples are requested. A stamped self-addressed envelope should be enclosed. Suggestions for rooms and descriptions which have been sent to correspondents, are subject to publication.]

THE FURNISHER

[NOTE.—Inquiries may be made in regard to furniture and color schemes suitable to any room, or suggestions for arrangement of rooms may be obtained. Questions in regard to furniture of any period or type will be answered under this heading. A charge of $2.00 is made by Vogue for each room for which suggestions are furnished. Names of shops where articles described may be purchased will be sent if required. These questions and answers are subject to publication.]

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A good gown of soft changeable silk—called mirage de fantaisie, was piped with black down each of the front seams and tiny black buttons and braid, simulating button holes the entire length of the skirt, the sides of the skirt cut circular and plain. The waist so cut that the two looked all in one, the button trimming extending up each side of a shaped piece on the waist. A tiny square yoke of ciel blue satin embroidered in the same shade. The collar was of white princesse lace cut very far down into the yoke, and there were puffings of the same lace on the three-quarter silk sleeve. To be worn with this was a new imported hat of black tuscan straw, the shape called piano (reason unknown). It had folded black satin around the crown and black choux on the left side with jet buckle confining black paradise plume with curled ends.

FLOWERED BORDERINGS

Some of the new marquisettes and voiles in darker shades have flowered borders like the evening chiffons we have had this winter and when made over taffeta of the same dark shade the flowered borders are brought out beautifully. These made up on good lines will be very récherché for restaurant dinners, or for wearing at the country clubs—under automobile coats, etc.

WHITE COSTUME WITH PAINTED DESIGN

Some of the evening gowns at Mrs. W— 's ball the other night were dreams of beauty. One worn by our hostess was white chiffon hand-painted in a design of peacock feathers—the most bewildering but natural colorings—trailing all over the skirt—so natural-looking that as she walked you could almost feel the feathers waving. The waist was simply made with a very low, square and flat neck, with some fine white lace around the square. The girdle was very high and made of folds of Liberty-satin, in all the lighter shades of the peacock feathers blended together. The wearer had a very handsome collection of emeralds, and she wore all she had with her diamonds—and an emerald and diamond ornament in her hair.

WHITE CHIFFON AND RIBBON STRIPINGS

Another woman with a charming daughter, who stayed to the very end and was as much a belle as any of them, had on white chiffon too. The gown was made of the chiffon in small side plaits—between panels of six-inch wide white brocaded ribbon embroidered in mauve velvet pansies. And around the bottom of the skirt the design was painted out to the white chiffon, so one could hardly tell where the ribbon panels ended and the chiffon began; this gown was made princesse with Empire back. It had a great deal of white tulle around the neck and an apology for sleeves made of the same. There was a gold lace butterfly in her hair, his wings quaintly studded with little amethyst spangles.

COAT AND SLEEVE LENGTHS

We have a report that the short coat and the three-quarter sleeve is to go. How foolish when we have been freezing in them all winter to give them up when spring comes for no woman ever look as youthful in the three-quarter coat as she does in a short one, there is a line of age across her shoulders in the back, that do what you will we cannot quite eradicate, and the long coat accentuates it. So I say, keep the short jacket as long as you possibly can. There are many new and good styles, and with new trimmings and the new loose sleeve from the shoulder seam, one can get a quite new effect.

BLUE VOILE COSTUME

One of the best models seen was in navy blue voile. It was made after one of Doucet's models with thin new shield effect of bands of the voile piped with taffeta crossing the whole of the shoulder and coming down in shaped plastron effect each side of the front. Here there was a tiny vest of gobelin blue cloth heavily embroidered in soutache of various shades of the gobelin blue and a tiny collar and cuffs of the lace. There was a smooth girdle (the coat bagging a little from above it) of alternate folds of blue taffeta and the voile. The skirt was box-plaited, and three bands of the voile piped with blue were placed around the bottom.

GRAY VOILE OVER BLACK AND WHITE STRIPE

Another good gown in gray voile was made up over black and white striped silk, the stripes showing indistinctly through the voile and giving a very pretty odd effect. The coat having two pointed dolman-like pieces hanging in the front, with gray tassels on each end, and two shorter tasseled points in the back. A little round braided black taffeta collar and cuffs braided in black and white ribbon work added pretty touches. Worn with the costume was a gray chip straw, with one white and one black ostrich feather and some soft choux of moire ribbon. The whole made a very charming costume suitable to most any style of mature woman.

BLACK TROTTER SUIT

A black mohair suit was neat and in excellent taste for morning wear, the skirt side-plaited and trotter length, the coat an exact copy of a man's cut-a-way coat, single breasted and buttoned through with the black horn buttons.

LACE

Real Cluny lace has gradually but surely come to the fore as one of those most favored, and the result is that the most elaborate of the imported blouses and frocks of sheer linens and batistes, as well as those of gossamer-like satin, radium or Liberty-satin, are showing insertions, yokes, flounces, borders and other trimmings of this attractive lace. In the first named fabrics, the embroidery greatly enriches the effect, for no effort has been spared to make the hand-worked design ornate; and graceful vines, festoons, and clusters of beautifully embroidered flowers outline the yokes, or inset medallions of lace, and often completely cover the front of the waist. The backs of these waists are by no means scantily trimmed, for the design invariably is reproduced in some degree, that is governed by the style in which the blouse is made. The lace cuffs frequently extend in points, between which the sleeves are tucked or embroidered.

VALENCIENNES FROCKS

Frocks of all-over Valenciennes are one of this year's novelties, with charmingly disposed insertings of finely tucked or embroidered batiste of some pale tint, these insertions irregularly outlined by one of some heavier lace, or else by a batiste plaiting or a narrow Valenciennes ruffle. Other gowns of this same lace have shaped flounces of a colored batiste, on which vines are embroidered, with leaves and flowers partially inset with lace; an occasional petal or leaf, cut from the lace and put in at will.

NOVELTY LACES

Silk Russian lace, in its inimitable shade of silvery écru, is much used with the chiffon weight silks and satin finish silks and crêpes. In the misty, diaphanous tulles and nets the various silk novelty laces, repoussé lace, or Mechlin are used. Fancy Valen[illegible] with the weave partly in imitation of [illegible] abounds in many attractive designs [illegible] squares, and tabs, both in insertions [illegible] ings; all-over laces coming to match [illegible] the simpler cotton frocks, a novelty [illegible] Valenciennes-Venetian lace, which rep[illegible] in a lightly patterned mesh the beautiful [illegible] of the heavier lace. This lace is also [illegible] to combine with India silk. Torchon [illegible] as the favored inserting and edging on [illegible] the washable dresses, and is immensely [illegible] this year for inserting in linen suits for ch[illegible] when outlined by braiding in cord or so[illegible]

REAL AND IMITATION IRISH

In Irish crochet insertions, narrow kind[illegible] are leading, and there are a great variety of pa[illegible] to chose from. While not advocating an imitation Irish lace as a good purchase, one pretty specimen in a narrow insertion with a fa[illegible] effect, must be mentioned, as its like cannot be found in the real, and the simplicity of this design makes it very desirable.

The expensive but lovely Carrickmacross lace is being used with both silk and linen dresses, and Carrickmacross appliqué, vies with point lace and duchesse, for the ornamentation of the gowns for evening functions of a formal nature.

MALTESE AND MECHLIN

The silk lace of Malta is particularly good to combine with the white pongee, the deep cream tint of this lace making a charming contrast to the pure glistening white of the silken fabric. Mechlin, the lightest and most cobweb-like of all the laces, is to be found in a silk or a cotton lace, and outlines the heavier laces when a frilled fluffy effect is desired. The cotton Mechlin is usually a burnt ivory or cream color, and blends with any color most charmingly. In the lace blouses so much in evidence, and so useful both white and coffee color laces are combined.

SHOPPING THROUGH VOGUE

Readers of Vogue can purchase through its shopping bureau any article described or illustrated under the "Seen in the Shops" Department of Vogue.

The fee for this shopping service is 25 cents for each article purchased, irrespective of costs or quantities.

If a desired article is not obtainable for any reason Vogue will at once return the money sent to it, but will not return the fee—the fee being for work Vogue has to do, whether the article can be had or not.—Address

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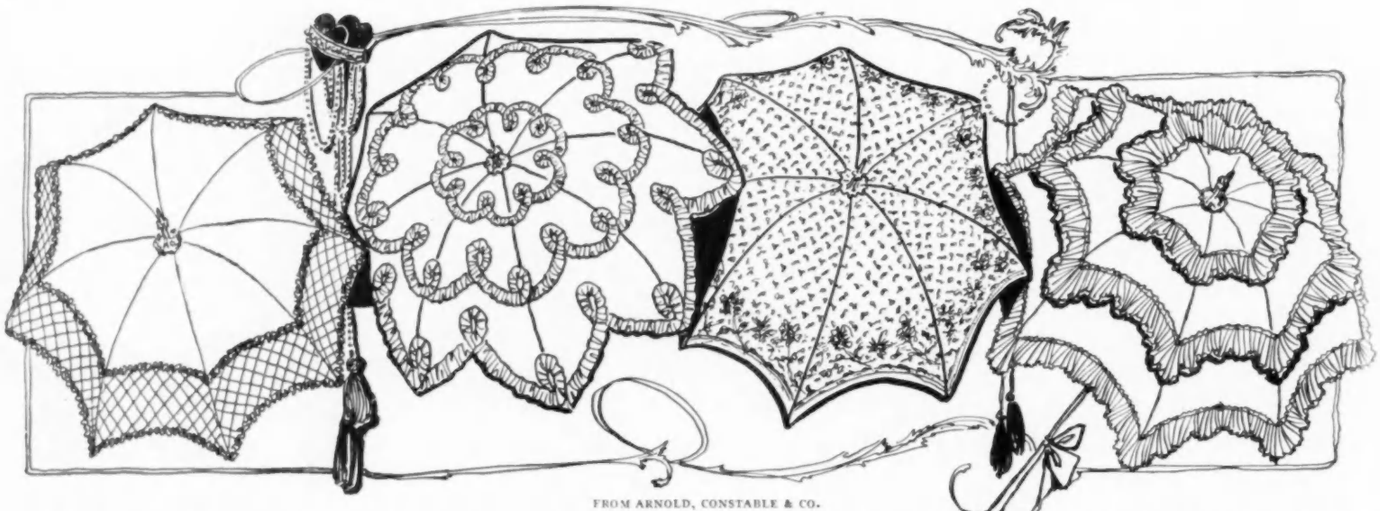

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Pink taffeta parasol with stick of magnolia wood. The border is tucked in latticed effect and outlined by narrow ruches.

Emerald green taffeta parasol trimmed and bordered with shirred taffeta bands in design; green wooden stick.

Dresden taffeta parasol, edge in pale pink with satin stripe. Shaded wood stick with silk ribbon bow and tasseled ends on handle

Violet taffeta parasol trimmed with plaiting, stick of English ash. These parasols come in all colors.

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but you cannot tell which one

She is no longer a girl in years, but Pompeian Massage Cream has enabled her to retain her girlish freshness of complexion—her youthful curves of face and neck—her smooth, unwrinkled skin. It is only when sallowness, wrinkles, angles or flabbiness of flesh and double-chins come that a woman's appearance gives the world a chance to say that "she is past her prime." Pompeian Massage Cream, if used regularly for a few minutes each day, will keep time from writing its record upon your face.

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Be on your guard against substitution. There are many so-called "witch-hazel" soaps, artificially colored green, offered as "just as good." Pond's Extract Soap is pure white, and contains Pond's Extract. The name appears on cake and container.

Armour & Company

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[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

I Have found a nice little establishment where every possible care is given to the hair, face, hands and in fact almost the entire body. It is not a pretentious place and moderate prices are asked, but the work is thoroughly satisfactory, personal interest is taken in every detail and the situation is most convenient. Here the hands may be manicured, the skin manipulated with clever fingers and delightful preparations, and the hair dressed, shampooed or treated with tonic. Any part of the body may also have the benefit of vibrassage, an efficacious method which has been found most successful in working up a good circulation of blood. The price for manicuring the nails is 50 cents. A hair dresser of taste and ability will arrange an elaborate coiffure for 75 cents at the same establishment. He is a careful and competent marcel waver and does the work with all the expedition possible. All kinds of pretty French curls and supplementary pieces for the head are made at the same place, and have met with a great demand, since the elaborate coiffures of to-day necessitate additional hair in nine out of ten cases. An excellent treatment for the hair is to be had at the same establishment, and common sense methods are employed since a vast difference is made in individual cases. Dry hair and oily hair have each met with consideration in the plan for their care, and conditions are watched from one treatment to the next in order to meet any new developments. Each treatment costs $1.00 and is very thorough. A new treatment for the skin is also given and as far as I know this is the only place where evaporization is used in America though it is well known in France. In combination with the special creams and tonics this method completely clears the skin of blackhead, hardens the flesh, cleans the pores and improves the tissue of the skin so much that wrinkles are prevented from coming, and eliminated in all cases where they are not occasioned by extreme age. Nervous clients are given vibrassage which has proved so beneficial that it is to be had at almost all establishments of this kind. The preparations mentioned are all sold separately if desired, though when possible I should always advise at least a few preliminary treatments in order to understand exactly how they may be used to the best advantage.

FITTED DRESSING TABLE

AN epitome of boudoir luxuries is this table with every possible utensil at hand for the well groomed toilet, each piece finished in heavy plain silver. When closed it has the appearance of a plain beautifully polished mahogany table. As the top is lifted the side shelves spring out automatically. On these are placed leather covers, fitted to hold brush and comb, scissors, and cuticle scraper and clothes brush on one side; and on the other is a set of glass boxes in several sizes, with silver tops, a nail buffer, a button-hook, nail scissors and file. The middle shelf is covered with a glass tray, cleanly and hygienic and not easily scratched. Just beneath this are two small drawers, that slide in diagonally and are ready receptacles for odds and ends. Six bottles fit into the shelf of cubby-holes, with a silver hand mirror between. One of these bottles is flask-shaped, and may be utilized as such or for other purposes. The top holding the mirror is easily adjustible at any desired angle. The outfit is completed by the boudoir stool to match.

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[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

HYDROPHOBIA DELUSIONS

NOw and again an alleged hydrophobia case or a "mad dog scare" gets into print, and nine times out of ten, included in an account of the matter is the statement that the alleged bitten person or persons went to a Pasteur institution. If the public came to realize that hydrophobia is the rarest of diseases, and that for any one of the rare cases that do occur, a very hot steam bath is a positive cure, there would be a sudden collapse of mad dog newspaper incidents, and the Pasteur institute would lose a very lucrative branch of practice. Reader, do not emulate the hysterical peoples who burned witches a century or two ago, and become yourself mad as a March hare, at the sight of a dog suffering from a fit of indigestion. If you are bitten, steam the poison out; do not submit to having pollution pumped into you, on the principle of a "hair from the tail of the dog will cure you."

It is gratifying to those who regard with sanity the whole question of hydrophobia, to observe that the New York press not only exhibits a marked disinclination to become excited over alleged cases of rabies, but from time to time admonishes the public on the subject editorially. The Times, for example, made interesting comment on a scare that prevailed recently in Westchester County, and which, to its credit be it recorded (as previously stated in this department), the American Society for Prevention of Cruelty to Animals refused to become a party to. The Times pointed out that after all, true rabies is a disease so rare that even its existence is questioned by some. People do die of hydrophobia, however, but they also, and more frequently, die in much the same way from fear or imagination of hydrophobia. As to muzzling of dogs, The Times says truly that most of the muzzles beyond question are horrible things, which no decent and intelligent dog owner would put on his four-footed friend under any except extreme compulsion, and the very worst and cruelest of all muzzles—that which straps the dog's jaws together, and holds them closed—is the cheapest, and for the owner, the most convenient. It is therefore the one most often seen while a mad dog scare lasts. "These strap muzzles are utterly abominable. The only excuse for their use is gross ignorance or grosser brutality, and their very possession by a dealer or dog owner ought at least to be a misdemeanor."

A QUEER CASE

An instance where hydrophobia appears to have been manufactured out of whole cloth was that of Louis Schmidt, a young telephone boy, at the Hotel Irving, Gramercy Park, who died at Bellevue hospital about 10 January, 1907. The physician in Coroner's office having diagnosed the case as hydrophobia the hospital authorities disagreed. During his last days the nurse says Louis told him he had bought $1.80 worth of opium, at 32 Mott street, and had smoked it for four days previou to his illness at the Hotel Irving. The boy's symptoms were not like those of hydrophobia, his greatest distress being occasioned by a tendency to gasp and choke whenever a draught hit him. He had also pains in his chest and left arm. He became worse, and later it was said "he frothed at the mouth," which, if he did, proved conclusively that he did not have hydrophobia, since, in spite of current belief, those afflicted with real hydrophobia neither bark like dogs, nor froth at the mouth. When will the public stop allowing itself to be gulled by those whose interest it is to cultivate a general belief in a prevalent hydrophobia, and in furtherance of this plan to whoop up mad dog scares.

ACTIVITY OF AN ANTI-VIVISECTION SOCIETY

The American Anti-Vivisection Society, with headquarters in Philadelphia, has started a vigorous campaign in behalf of live dissected animals. The city has been placarded with three thousand illustrated posters. Ten thousand circulars have been distributed. These circulars report some of the painful experiments described by vivisectors themselves. Doubtless a request, accompanied by return postage, addressed to the Society at Philadelphia, would secure for any reader one of these circulars.

PRIZES FOR FOX HOUNDS

The bench show of the Westminster Kennel Club, more familiarly known as the dog show, is being held, as heretofore, in Madison Square Garden, from 12 to 15 February. Animal lovers will regret that hunting has become so fashionable in this country that the Club is making a special point this year of offering prizes for fox hounds. There has been recently organized the Masters of Fox Hounds Association, composed of nine hunts in Pennsylvania, seven in Virginia, five in Maryland, four each in Massachusetts and New York, and three in New Jersey. The conclusion from the interest in hunting indicated by those "hunts," reached by breeders and dog clubs is that there is an increasing interest in hunting, and that American fox hounds, to meet the situation, must be bred.

Perhaps the Socialist and the preachers are not so far wrong when they insist that a leisure class inevitably retrogrades ethically.

Our Fourfooted Friends, published by the Animal Rescue League, Boston, is a magazine which interests adults as well as children, and it deserves to circulate by the hundreds of thousands. In the January 1907 issue, its editor, Mrs. Huntington Smith, continues the exposure of the cruelties practised on exhibition animals, a kind of truth telling which aroused the ire of the trainers and exhibitors at the Hippodrome. Quite naturally those cruel enough to make their living by such barbarous cruelty as is inflicted on animals in shows will strive very hard to continue to keep from the public a knowledge of the tragedies of suffering that exhibited animals endure. However, the deliverance of animals from this species of thralldom is bound to come.

CRUEL AND DISGRACEFUL EXHIBITION

The Juarez Arena, across from El Paso, Texas, was according to the Tribune (New York) the scene of a shocking fight that had been previously arranged and widely advertised between a buffalo and a bull.

The despatch relates that both of them were badly battered. A picador had a narrow escape being impaled on the horns of the buffalo. The fight between the two unfortunate animals was fast, furious and short. They clashed several times, until finally the bull became frightened and refused to fight. The buffalo was brought for the fight from a farm in North Dakota, the bull coming from the vicious fighting stock of Durango, Mexico. Ten thousand people from all over the southwest were present at the disgraceful and barbarous exhibition. It was to all intents and purposes an American exhibition of savagery which was simply infamous. It is regrettable that the names of the principals who took part in the affair are not given, so that they might be republished here that Americans may know who is disgracing their citizenship in this Christian country.

[NOTE.—Those who are already interested in the department "Concerning Animals" can aid very materially in adding to the interest of it and extending its influence by sending for publication the photographs of their animal and bird pets. The pictorial presentation of any subject wins for it attention even from those not especially interested in the topic treated, and this is one way of adding to the effect of whatever is presented. It is not alone for embellishment that these photographs are requested, but for the sake also of arresting the attention of the indifferent. The presentment of pictures of any horse, dogs or cats, is not enough for our purpose. It is desired that the bird or animal or reptile or fish shall be a pet. Accompanying the photograph it is asked that there shall be a simply written statement of facts in regard to breed of the animal, together with any information as to habits, tricks or characteristics that owners may care to write out.]

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LONDON

(Continued from page 254)

lighted with the children's agile grace. She herself is an adept, and wore a trim skating gown in thick black silk, trimmed at the edge with black fox fur and embroideries in jet and silk. A black toque crowned this charming gown.

Hats, by the way, are already assuming their spring garb of roses, silvery gauze and pale tints, and one sees, too, numbers of charming cavalier effects with sweeping ostrich plumage. Londoners are only too glad to shake off the trammels of winter, and as soon as the days begin to lengthen ever so little out come the delicate-hued frocks and hats, to the astonishment of country cousins, who are more leisurely by a couple of months than the town-dwellers.

One already sees the hour-glass figure, which fashion has ordained this spring, appearing on every side, and there is something both of comedy and tragedy in the celerity with which substantial waists alter their inches, to the considerable discomfort of their owners doubtless. Perhaps the pride which suffers no pain supports them, but assuredly this spring the slim woman is envied, as she, and she alone, can easily scale the hights of fashion.

One of the most notable weddings in London of late has been that between Miss Dorothy Lawson and the Hon. John Coke, a son of the Earl of Leicester by his second marriage. The beautiful Guards' Chapel was the scene of the bridal, but owing to the death of relatives on both sides there were no bright-garbed Scots Guardsmen in the aisles. The bridesmaids' costumes were among the prettiest seen for a long time, being satin gowns of a blue so soft in shade as to be almost gray, slung capes of the same lined with silver tissue, and large plumed hats in blue and gray and silver, with huge muffs of gray chiffon to correspond.

The bride's grandfather is Lord Burnham, of "Daily Telegraph" fame, the literary staff of which paper presented the bride with a diamond tiara. Miss Lawson received a great deal of jewelry, some of it fit for a princess, and among the handsomest was the necklace of huge diamonds from her grandfather. Her father, Mr. Harry Lawson, and a great-aunt combined in presenting to the young couple their future residence in town, the first furnishing and decorating it in a charming manner, and the latter giving sixty years' lease of it and a substantial cheque. Mr. Coke's father, the Earl of Leicester, is eighty-five, and the parent of what in Ireland is termed a "long" family, having no fewer than fourteen children.

The theatres are as usual, despite their ever-increasing number, attracting large audiences, and Miss Wynne Matthison, who has succeeded Mrs. Patrick Campbell as Greeba in The Bondman, has gained fresh laurels by her dramatic powers. Miss Matthison is considered by many critics to be the finest actress on the English stage. She has temperament and artistic feeling, and she puts her whole soul into any part she undertakes.

A pitched battle has been waging between the managers and the artistes of the music halls, several drastic changes being needed in order that the many who are not "stars" of the variety stage may gain a living wage.

The Suffragettes are once more on the warpath, scandalising those members of their own sex who care not whether or no they secure the vote. There was a meeting the other night at the National Liberal Club, when both sides aired their grievances, and it was a debatable point whether men or women were the more aggressive. The younger members of Parliament seem to be told off to argue the matter of feminine suffrage, and they rush in cheerfully where older men fear to tread.

Lady Dudley's fortunate escape in the earthquake at Kingston has been a cause of rejoicing with her many friends. She owns in full measure that enviable trait known as personal magnetism, and gains affection in all ranks of society. She does much good, too, in the world, and her beautiful voice—she was trained to sing by Tosti—is often exercised at concerts given for philanthropic ends. Strange to say for some years it has been her ambition to experience a really severe earthquake, but now that she has her desire it is probable that she will never care to be present at another.

London, February, 1907. Antonia.

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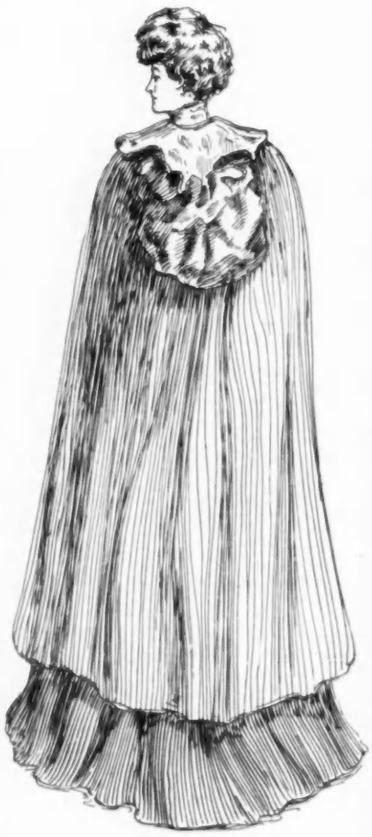

WHAT THEY READ

(Continued from page 256)

with the poor was quick and warm. The virtue of Emerson's style, Professor Woodberry rightly judges to lie in his diction. He might well have said more on this head, for Emerson's power to squeeze the last drop of meaning out of words, to make them do his bidding with punctual exactness, is one of the miracles of literature. There is enough biography in this little volume to give the reader the essential facts of Emerson's life, and enough carefully discriminating criticism to set before the reader a pretty clear view of his work, and his philosophy, if, indeed, a prophet may be said to have a philosophy. On the whole Professor Woodberry, intentionally or unintentionally, leaves one with the impression that Emerson must be regarded as in some sort a spent force. The author confesses that he has little intellectual sympathy with Emerson, an honest confession, but one that seems to mark him as hardly the man to have undertaken this book. (Ralph Waldo Emerson. By George Edward Woodberry. New York: The Macmillan Company.)

LITERARY CHAT

E. W. Townsend, whose excellent book, Our Constitution (Moffatt and Yard) was recently noticed in Vogue, writes to say that several authorities, among them Fiske, Von Holst, and Ambassador Bryce, agree with his statement, questioned by Vogue's reviewer, that the Revolutionary War was fought under the Articles of Confederation. Fortunately all round, this is one of those instances where both sides to a controversy are right. It is true, as Mr. Townsend and his authorities agree that the Articles were adopted by Congress early in the War, but it is true also, as the reviewer meant to assert, that the Articles did not become binding upon the states until they were ratified, and that they were not ratified by the latest of the states to act until the fighting of the war was nearly over. As an instrument merely adopted by Congress the Articles were of moral but probably of no legal force; nevertheless, as Mr. Townsend insists, they had considerable influence in determining the action of Congress, were in fact its guide in such national legislation and administration as it undertook.

It comes out in the course of legal proceedings connected with the posthumous child of the late Paul L. Ford, that the royalties from his writings now, five years after his death, amount to $4,000 a year, which would probably indicate a sale during the past year of at least 20,000 copies of his various works. This seems rather remarkable in the case of a writer, not more than two or three of whose books attained a very wide popularity. Some years before his death Mr. Ford once intimated in conversation at a club table that his books had then brought him in more than $100,000. Several of his books were political works from which there could have been been little or no profit.

William Dean Howells will be seventy years old on 1 March. He has been writing for the public for nearly half a century, and in that time has produced between forty and fifty volumes, while his uncollected writings, such as editorial comment and the like, would make many volumes more. He is easily the greatest living American master of prose, and his style is one of singular ease, grace, strength, suppleness and subtlety. Even those who revolt at the pure realism, and studied quietism of his novels, without plot as they are and almost without incident, fully recognize the masterly way in which he reveals human motive, and the exquisite garb that clothes his fiction. His works of travel, which are full of effective description and subtly wise and humorous criticism of men and institutions, are a feast to all who love the masterly employment of such an instrument as his prose style. Mr. Howells has written verse instinct with thought and feeling of the finest quality, but rather deficient in music. His volumes of reminiscence are altogether delightfully rich in self-revelation, and without a hint of malice or envy. He is easily the best beloved of living American writers, though far from the most popular.

It is an unusually large and interesting list of books that the Macmillan Company announces for publication this Spring. In fiction the list includes books by Marion [illegible] rd, Jack London, John Luther Long, M[illegible] od, Arthur Heming, Mrs. Alfred Sidgwi[illegible] Foster Washburne, and Israel Zang[illegible] The leading American biography of the [illegible] be the two volume Life and Letters [illegible] Lawrence Godkin, the late brillian[illegible] fluential editor of the Evening Post. [illegible] ies in the English Men of Letters S[illegible] include those of Shakespeare, which [illegible] belated and Emerson, while Profess[illegible] edition of the Life and Writings of [illegible] will be finished. The Cambridge [illegible] History will continue to grow. M[illegible] A. Pryor's book on early Virginia, to [illegible] The Birth of the Nation, will be [illegible] apt in view of the coming Jamestown [illegible] tion. There will be some outdoor book[illegible] them a notable one by Bolton Hall to [illegible] Three Acres and Liberty. This [illegible] publish also volumes of verses by [illegible] Phillips, in this instance a new dramatic [illegible] Alfred Noyes, W. B. Yeats, and Percy M[illegible] Mr. Mackaye's volume also will be a drama. Besides all these books there will be works on religion and philosophy, economics, music, physical science, and education.

Many Americans will be grieved to learn of the death of Ferdinand Brunetière, the eminent French literary critic. He first began to attract attention rather more than thirty years ago by his critical writings in the Revue des Deux Mondes, of which publication he became the editor in 1895. Twenty years ago he became professor of literature in the Ecole Normal of Paris, and in 1893 lecturer at the Sorbonne and member of the Academy. It has been said of him that he was more anxious to weigh, classify, and compare than to enjoy and to help others to enjoy. It is, indeed, the irony of fate that the critic has constantly to guard against an attitude of mind that shall rob him much of the time of simple literary enjoyment. His greatest work is an extremely condensed Manual of French Literary History. Of late years much of his work has dealt with political, ethical and social questions, and, that even when it took the form of literary criticism. His lectures in this country, a few years ago, when he spoke at Columbia University and elsewhere, in his native tongue, attracted much attention.

Now there is to be a monthly which is to tell busy men and women what is in the magazines. It is to embody each month an arranged and classified summary of magazine contents. In fact it is a new sort of Review of Reviews. One can not help expecting that with the growth of periodical literature and the multiplication of such summaries and guides to their bewildering contents we shall yet see a Review of Reviews of Reviews. It would be a godsend to a fiction-ridden public if some publisher would issue a weekly review summarizing the fiction of the week. In the active publishing season something like 150 novels a week must be issued in England and America. If even half of them should be thought worthy of being summarized, and one in twenty of more extended notice with quotation of striking scenes and passages, such a review would make a magazine of considerable size.

Hopkinson Smith, who is now sixty-eight years old, looks ten years younger, and continues amazingly active in his several departments of industry. He was widely known as a bridge builder, before he took to literature and might perhaps have attained to the title of Pontifex Maximus had he not permitted his success as a painter and writer to turn him somewhat aside from his business career.

It is recalled, apropos of the half century of dignified silence ending with the death of Canon Nicholls, the husband of Charlotte Bronte, at the age of ninety, that he once said, "I married Charlotte Bronte, not Currer Bell." These were golden words; the simple, undistinguished husband of a woman who has been more talked about than most of her contemporaries in literature was right in the instinct that led him to add nothing to the personal babble of the last half century concerning the Brontes. Maeterlinck, by the way, it is interesting to learn, hails Emily Bronte as a great soul, and writes of her with enthusiasm. That dreary cottage near the litch-gate of Haworth churchyard surely sheltered a little company of r[illegible] distinction.

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THE TERROR BY NIGHT

BY E. F. BENSON

(Continued from page 250)

like. It is really more cheerful for you here. I forgot, you were telling me something."

The glorious news did not cheer him up in the least.

"Thanks, awfully. Of course I'll stop."

He moved up and down the room once or twice.

"No, it's not me that is wrong," he said, "it's It, whatever It is. The terror by night."

"Which you are commanded not to be afraid of," I remarked.

"I know; it's easy commanding. I'm frightened; something's coming."

"Five guineas a week are coming," I said. "I shan't sit up and be infected by your fears. All that matters, Davos, is going as well at is can. What was the last report? Incredibly better. Take that to bed with you."

The infection—if infection it was—did not take hold of me then, for I remember going to sleep feeling quite cheerful, but I awoke in some dark, still hour, and It, and It, the Terror by Night, had come. Fear, blind, unreasoning fear had taken and gripped me. What was it?

Jack saw it at once when we met at breakfast next morning, in the brown haggard light of a foggy day, not dark enough for candles, but dismal beyond all telling.

"So it has come to you, too?" he said.

And I had not even the fighting power left to tell him that I was merely slightly unwell. Besides, never in my life had I felt better.

All next day, all the day after that, fear lay like a black cloak over my mind. Like Jack I did not know what I dreaded, but it was something very acute, something that was very near. It was coming nearer every moment, spreading like a pall of clouds over the sky. But on the third day, after miserably cowering under it, I suppose some sort of courage came back to me; either this was from imagination, some trial of disordered nerves, or what not, in which case we were both disquieting ourselves in vain, or from the immeasurable waves of emotion that beat upon the minds of men, something within both of us had caught the vibration. But in any case it was infinitely better to try, however ineffectually, to stand up against it. So on the third morning I announced my plans.

"We will dine early," I said, "and go to the Man from Blankley's. I have already asked Philip to come, and he is coming, and I have telephoned for tickets."

Philip, I may remark, is an old friend of ours, neighbor in this street, and by profession a much respected doctor.

Jack laid down his paper.

"Yes. I expect you're right" he said. "It's no use doing nothing; it doesn't help things. Did you sleep well?"

"Yes, beautifully," I said, rather snappishly, for I was all on edge with the added burden of an almost sleepless night.

"I wish I had," said he.

This would not do at all.

"I say, buck up!" I remarked. "Here are we two strong and stalwart young men with as much cause for satisfaction with life as any you can mention, letting ourselves behave like worms. Our fear may be imaginary, or possibly real, but it is the fact of being afraid that is so despicable. There is nothing in the world to fear except fear. You know that as well as I do. Now let's read our papers in peace. Which do you back, Mr. Donne, or the Duke of Portland, or the Times' Book Club?"

(To be concluded next week)

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A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting, or a flat duplicate may be ordered.

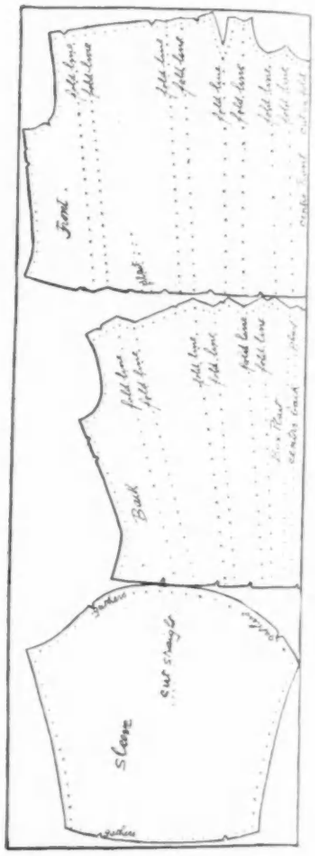
WORKING DIRECTIONS FOR NO. 418

THE waist illustrated on this page is one of the standard designs of the season. The pattern is cut to permit the waist to be made up in several different styles. First as illustrated, second without yoke, and plaits continuing into shoulder and neck. The lace yoke and cuffs may also be substituted by linen, embroidered, and the embroidery on front and back parts may be omitted. French linen is most appropriate for this model, but cotton materials are also good. In cutting, the middle front should be laid on a fold of material as shown in diagram, the middle box plait is followed by two side plaits, then the space for embroidery and one side plait coming within half an inch of arm-hole. The waist is fastened in back by means of a fly with buttons and buttonholes. Two box-plaits meet at middle back, and side-plaits are made to correspond with the fronts. In making, the front box-plait should be laid first and basted, the side plaits are laid next. In Vogue Patterns one can see lines marked and stamped "fold line," this indicates the inner and outer fold line of plait, usually followed by a notch; the outer fold line meets this notch. The plaits should be basted all the way down and invisibly stitched to yoke depth, while machine stitched plaits give a tailored finish they do not give a soft effect to a lingerie blouse that invisible stitching done from the wrong side through the outer fold does. The pattern of the back part is cut to allow for material both for fly on one side and extension for buttons on the other. In making the side where the buttons are fastened lay the plait according to the pattern which is plainly marked and stamped, by reversing the plait, about one inch of material will extend across the middle back, answering the purpose of the button fastening. The fly side of back part is made the same way, only the part extending is again turned back, thus producing the fly. When the middle back of fly part is finished it should have the effect of two plaits. When cutting material lay the middle back of pattern against the selvage edge of material, the second edge of box-plait is then laid and followed by the making of side plaits, then baste the shoulder together, after which lay the waist flat on a table and pin the yoke to waist, the material underneath can be cut out after the yoke has been properly attached. After basting the neck band, the under arm seams are sewed, the making and sewing in of sleeves will complete the waist with the exception of minor details, which have been described in Vogue of 31 January, coupon page. The pattern consists of half front, half back, sleeve, yoke, cuff and neckband. The material required to make this model is two yards of French linen forty-four inches wide. Pattern is cut in 34 to 40 inch bust measures.

VOGUE'S COUPON PATTERN NO. 418. SHIRT WAIST

For description, see this page. Cut paper pattern No. 418 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 419. Linen Skirt



WHISPERS

TO THE GIRL WITH NOTHING A YEAR

THE small checks shown in the Shantung pongees are extremely attractive, and in consequence the majority of the smart walking suits for spring and cool summer days will be made of this material in preference to the lightweight woolen or silk and wool materials in summer effects. The skirts will be in ankle length and in tailored plaits or tucks, the trimming confined to bands of taffeta or else wide silk braid, in the deepest color of the check or in a sharply contrasted shade. The coats will be short, semi-fitting or in one of the many pretty models classified as Napoleon, which allow many departures from stiff lines and [illegible] smart little waistcoat effects in lace [illegible] combined.

A pretty way to make a lingerie hat is [illegible] a wire frame with figured mull or [illegible] and bind the edge with bias liberty satin or moiré. A lace scarf can be used to form the crown band, with a bow at left of front, [illegible] by a cluster of flowers the color of the [illegible]

The fashion of tucking skirts of Pekin striped materials to yoke depth, and stitching the tucks at edges, gives a yoke effect of solid color below which the flaring plaits show the white stripes gradually. The same method is resorted to in the waist, and the result is extremely smart and neat.

VOGUE PATTERN COUPON

TO VOGUE, 11 EAST 24TH STREET
NEW YORK

ENclosed please find fifty cents, for which send by mail to my address below:

Vogue Pattern No. .....

These patterns are made in medium size only.

Name. .....

Address .....

.....

.....

This coupon must be filled in and mailed Vogue, when remittance is made for patter[illegible]

Flat Patterns, 50 cents
For Waist, Skirt or Jacket
Pinned Patterns, $1.00
Sizes, 34 to 40 Bust

DESCRIPTIONS OF PATTERNS

No. 1159.—Pink linen frock with yoke and sleeves of all over French batiste embroidery; the girdle is of black taffeta. The gored skirt has a panelled yoke; and the two back gores are box-plaited, the tops slashed in panel effect, and forming back of yoke. The bodice has two box-plaits at either side of back and front, straps continuing the effect over shoulders and ending in points caught by buttons at the tops of the plaits; the materials required to make this model in medium size are seven yards of linen, thirty-six inches wide, one and one-half yards of embroidered batiste forty-five inches wide, three-quarters of a yard of taffeta twenty-two inches wide, and eight buttons.

No. 1160.—Cadet blue silk gingham frock with yoke of embroidery. The girdle is of dull green surah. The skirt is gored, and between the box-plaited gores are short panels, the gores alternate, are tucked above in a group above the one continuous tuck at hem top. The waist is finished with a strap at the yoke edge, and three box-plait straps trim the front and back alike. The sleeves are tucked above the cuff band. The materials required to make this model in medium size are ten yards of silk gingham twenty-seven inches wide, one-quarter yard of allover embroidery twenty inches wide, and three-quarter yard of surah, twenty-three inches wide.

No. 1161.—White French linen waist, with buttons covered to match and embroidered in coffee color; the yoke is of tucked mull, and the edging strap is of Irish crochet lace, tinted a pale shade of coffee. The girdle is of coffee color taffeta. The fullness is in short tucks below the panelled effect at front and back, which extends in small epaulettes over the box-plait straps. Buttons trim the panel at the front and straps and also the epaulettes and sleeve straps. The materials required to make this model in medium size are two yards of linen forty-five inches wide, one yard of lace one and one-half inches wide, one-quarter yard of mull and three-quarters yard of taffeta twenty-two inches wide.

No. 1162.—Costume of navy blue Shantung pongee with vest of blue and white striped silk; gilt buttons enamelled in red trim the vest, and larger buttons to match ornament the fronts of the circular coatee. The skirt is in gores that are alternately box-plaited and tucked at the top to yoke depth; and a shaped band trims the skirt above the applied hem. The coat and sleeves finish in scallops over a shaped border band; a yoke effect is given at back. The materials required to make this model in medium size are twelve yards of Shantung pongee, twenty-seven inches wide, five-eighths yard of striped silk twenty-two inches wide, and three-quarters yard of Liberty satin twenty-two inches wide.

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They necessarily contain much Alkali in order to "cut" the Fat (from which all Soap is made) and make it "fine." That is why they necessarily *parch* your skin, through constant use, Madam, just as they would parch the Kid in your shoe.

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Fat is the basis of all Soaps, you know.

And Soap-Fat—the ideal food for Bacteria—*can be* a veritable Nursery for the propagation of Disease Germs, as eminent Physicians testify.

So that Soap-Makers don't dare leave *enough free oil* (or Fat) in their product to properly *feed*, soften, and massage the Skin.

Enough Fat (in ordinary Soaps), for *this* purpose would, in time, become rancid—laden with Bacteria—and betray that condition openly to the nostrils, as many Soaps do now under their mask of cheap perfume.

—These transparent Soaps that parch the Skin—

—These white and innocent-looking Soaps that *seem* clean, and *smell* clean, but *can be* veritable incubators for Bacteria and for the transmission of Skin-Diseases—

—These tinted, perfumed, and daintily packaged Soaps that please the eye and the senses at the expense of the Skin—*all these lack one vital element.*

That essential element is an Antiseptic,—bland and soothing enough to be imperceptible to either nostril or skin, but powerful enough to kill the germs of Disease or Decay wherever the Soap contacts with them.

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It is not only an effective *germicide* but a powerful Skin-Nutrient, as well.

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Through its Antiseptic and Preservative qualities, "Resinol" permits the free incorporation, in Soap, of *enough* bland, softening "Sweet-Oil" characteristics to keep the Skin humid, soft, smooth as satin, and much less liable to wrinkling.

"Resinol" itself, the chief reliance of the Physician in healing sluggish and deep-seated Sores, is *not* advertised to the general public.

But, the only *Soap* in which this Skin-Specific *is* incorporated is "*Resinol Soap*," which is sold by all Druggists at the price of 25 cents for a cake that should last over two months.

And the bland, soothing, healing *nutrient* qualities of this *Resinol* Soap are just what are needed by "Madam whose Mirror reproves,"—to ward off coming wrinkles.

"Resinol" Soap softens hard water, is Antiseptic enough to positively *insure* against Germ-infection from Skin Diseases, and contains *enough* creamy "Sweet-oil" characteristics in its slow-drying lather to make an admirable medium for facial massage.

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Consisting of a superb collection of "French Hats" which represent the most exclusive Parisian Creations from Georgette, Rebour, Carlier and Camille Roger.

Also a number of advanced Models in hand-made Lingerie Gowns and Blouses.

Commencing Monday February 25th

"Combination—Corset Cover—Petticoat and Pantalon." Silk, Linen, Nainsook, Dimity, Lawn

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FEMININE FANCIES FINEST FRILLS

Tailored and finished under personal supervision.

Special attention to Mail Orders.

Illustrated booklet upon request.

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CHENEY BROTHERS

SHOWER-PROOF SILK FOULARDS

They come in all the latest styles and colorings, are Rain-Repellent, and have the very desirable Kid-Glove Touch.

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The Renowned Schwartz Corsets

"The Corset of Quality"
For Women of Culture

Custom made only by

Mme. S. Schwartz
Corsetiere
12 West 39th St. New York

Now Exhibiting
The Spring Models

The superiority of the SCHWARTZ CORSETS is acknowledged—in the NEW SPRING MODELS now ready, the originality and excellence of MME. SCHWARTZ'S ideas are shown in every detail of construction—clearly demonstrating the "Art of the Corsetiere" carried to the HIGHEST POINT OF PERFECTION.

A DAINTY EXCLUSIVE SPRING PUMP

Fashioned, in a degree, after the severe Colonial model but more shapely and daintily feminine in its lines. The odd little leather tongue and its handsome distinctive buckle lend that subtle charm of exclusiveness coveted and appreciated by lovers of beautiful footwear.

This pump cannot slip. At toe, ball, arch and heel it clings as easily and smoothly as though moulded to the foot—and this perfect fit gives ideal comfort.

We possess every facility for promptly supplying distant customers.

Style 668.
In Black Dull Calf
Also Tan Russia
Price $5.00

Catalog forwarded on application.

JONES, PETERSON & NEWHALL CO.

48-50 Temple Place, Boston, Mass.

Mme. M. White's Popular Spring Models

The White Corsets have stood "The Test of Time"—for more than 35 years Mme. White has supplied the demand of a fashionable and critical clientele for a Corset which, Faultless in Construction and of Finished Elegance, meets the requirements of the individual figure, and without the least detriment to health moulds it into lines of perfect grace and symmetry.

Mme. M. White's New Spring Corset—The Long Waisted Model, giving extremely small Waist and Hips and Medium Bust. Its graceful lines are shown in the figure to the left. From every point of view, Health, Comfort, Good Form, it is perfect.

The New Princess Hip-Reducing Corset (*Patented.*) gives that long, graceful, unbroken curve to the Hips, reducing them 4 to 10 inches without the aid of tightly-drawn supporters, thus doing away with all unsightly ridging or bunching and permitting perfect freedom of motion.

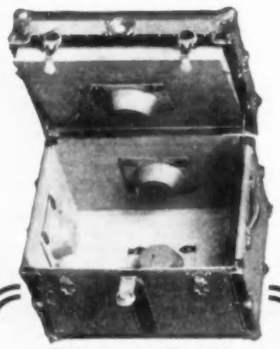
Most satisfactory to wear with Princess and Evening Gowns. A boon to stout women. It is the most Comfortable, Hygienic and Perfect Corset yet produced.

Call or send for illustrated booklet, fully describing the New Spring Models. Mail orders filled promptly on receipt of correct Bust, Waist and Hip measure.

Madame M. White, Corsetiere

(MISS ISABEL WHITE, Successor.)

60 West 21st Street, New York **(Telephone 2164 Gramercy)**



The A-B-C of Quality

This cut is from a picture of our No. 822, the best and most convenient Ladies' Hat Box made. The cut speaks for itself. We show it because, like all articles manufactured by the Abel & Bach Company, it is different—it has an individuality all its own.

The Abel & Bach factories have grown to be the largest in the world through the simple expedient of making "A-B-C" stand for "highest quality" in traveling equipment. The A-B-C kind is cheapest in the end because best in the beginning.

Write for our free book, "*Tips to Travelers,*" giving description and prices of many new and novel articles manufactured exclusively by us.

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La Grecque Tailored Underwear

(Single and Combination Garments.)

Insures Perfect Fitting Dresses

Comfortable, light and chic.

One garment in place of two or three eliminates disfiguring fullness over waist and hips.

Gives shapely, clean-cut lines and greatly decreased waist measurements.

La Grecque Drawers are made in waist sizes to perfectly fit individual figures.

A fitted yoke makes garment hang with smooth, shapely lines *below waist-line*, getting rid of disfiguring bunched fullness of ordinary drawers.

La Grecque Tailored

Combination Corset Cover and Skirt, Combination Corset Cover and Drawer, Gown, Princess Slip, Skirt, Drawer, Bust Supporting-Tie Corset Cover.

VAN ORDEN CORSET CO.

26 West 23d Street, New York.
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Combination Cover and Skirt

PHOTOGRAPHED FROM LIFE.

Send for free illustrated booklet "LINGERIE," showing many garments with their prices in Cambric, Nainsook, Batiste, Mull, Silk.

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It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequalled durability, elegance of design and finish. Catalogue mailed on application.

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The Corslette

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A Back and Bust Supporter

Corrects figure faults; overcomes the trials of ill-fitting corsets; worn with or without a corset.

A Boon for the Stout

It holds the bust high or low and prevents the flesh overriding corset.

Elegantly made of fine Batiste. It has flexible boning, no hard seams. Adjusted in front. Elastic webbed back. Can be washed. Fits any figure, is comfortable for every form. Enhances fit of every gown.

Unexcelled for outdoor sports: holds the form without a corset; allows freedom of motion.

Specially adapted for young misses or ladies who do not wear corsets. No fitting required. Send exact bust measurement.

GUARANTEED TO MEET OUR CLAIMS

Price: $1.00 Single Boned; $1.50 Double Boned.
$2.00 Double Boned Silk Elastic Back.
$3.00 and $4.00 Double Boned Embroidery Front.
$2.50 Double Boned special deep back for Stout and Long Waisted.

Women are enthusiastic over the Corselette, so simple, yet so effective. It accomplishes so much, that all marvel at the great results. Until your dealer can supply you send to

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THE Foster HOSE SUPPORTER Pat. Dec. 5, 1899.

MOST PERFECT SUPPORTER DRESS OR NEGLIGEE
Write for Booklet, "Supporter Dangers"

"Lady Ardagh"
Price $18.00

Made of Imported Braid. Trimmed Novelty Ribbon, Flowers, etc., etc.
Can be had in any Color or Combination.

We shall display original Models for Spring early in March (the *Paris* dressmakers do not show their creations until February 15th). If you want "*correct styles*" visit our "*Specialty Shop*" early in March.

All Goods Marked in Plain Figures

We have no Branch Stores or Agencies

"Lady Connaught"
Price $15.00

Made of Imported Braid—trimmed flowers and grasses Velvet Ribbon.
Can be had in any Color or Combination.

Our *buyers* are now in *Paris* selecting *Novelties* in *Millinery, Ladies' Suits, Coats, Capes, Parasols, French Novelty Jewelry, French Hand-Embroidered Gowns and Blouses, Lace Coats, Lace Gowns, Leather Goods, Neckwear (Jabots, etc., etc.).*

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Ladies' Tailors and Furriers

Buxbaum & Moress, located in the most central business section of Fifth Avenue and being classed among the best fitters in New York, have merited the distinction of making the best **$65.00 Tailor-made Suit** obtainable. This, together with their exquisite taste, promptness and personal attention, has brought the concern into prominence among Ladies' Tailors.

566 FIFTH AVENUE
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Princess Chic Supporters

Absolutely Improve Every Figure

This means that the stout figure is comfortably conformed to correct lines and is afforded needed reduction of hips and abdomen.

The slight figure is moulded to the shapeliness demanded by prevailing modes.

There is no strain on the back; PRINCESS CHIC supports.

Comes in white, black, blue and pink. Mercerized 50c. Satin, $1.00.

Highest Grade Workmanship and Materials.

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Sole Makers

331 West Congress Street *Chicago*

A Necessity to "The Woman Who Cares"

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A

Large Proportion of Black Taffetas

sold everywhere are only one-half silk. The other half adulteration of the cheapest kind. That is the reason they do not wear.

HOME SILK MILLS BLACK TAFFETA

IS PURE DYE

DOES AND WILL WEAR.

IF

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(No Quibbling)

This shows how much faith we have in honest silk. Can you afford to have less?

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Lyra

Modele K EIGHT

Made of French Coutil in white. Sizes 18 to 30.

Trading price, :: :: $6.00

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Modele K SEVEN

Made of French Mercerised Batiste. Sizes 18 to 30.

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Form-creation dwells in each line of

Lyra

The Corset Superb

$5.00 and more

Added to all corset perfections, these exquisite garments lend the final touch of style exclusiveness sought by women of distinction.

MODELE K (Illustrated above) is designed for average figures. Subduing individual faults and splendidly enhancing each good point, it glorifies the wearer with the charm of symmetry and grace. In addition to Modeles Seven and Eight, described above, this design is also made of Foreign Silk in white, pink and blue, designated as Modele K-Nine and sold at $7.50 the pair.

LYRA Corsets are made in a great variety of models, providing for each individual figure. Expert corsetieres readily assure perfect fitting wherever they are for sale.

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Street Uniforms for NURSES

All Colors Different Styles

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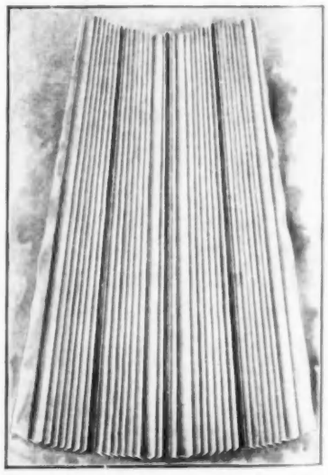
Correct Uniforms for MAIDS

READY TO WEAR

Uniforms Caps Kerchiefs
Aprons Collars Cuffs

Moderate prices. Send for Catalogue B

Chic Designs in Dress Plaitings



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Our Handsome Hand-Plaited Models

Every woman who wishes to be correctly dressed should wear them. Everybody is praising our St. Regis and American Beauty designs. There are others as pretty, which our elaborately illustrated booklet will tell you all about, with prices of each. A prompt request brings it to you.

The Hacker Plaiting Co.

74-76 Fifth Ave. [Dept. G] New York

THE GILLISS PRESS, NEW YORK

Our Special Sale of Stockings for Spring

PLEASE SEND SIZE

For ladies and for men at 35c., 3 for $1.00 can not be duplicated for less than 50c a pair, and our pure black silk for ladies at $1.19 a pair, cannot be duplicated for less than $2.00 a pair.

A large lot of children's French ribbed, 29c a pair, are good value at 65c a pair.

THE HOSIERY STORE

Fleck & Fleck

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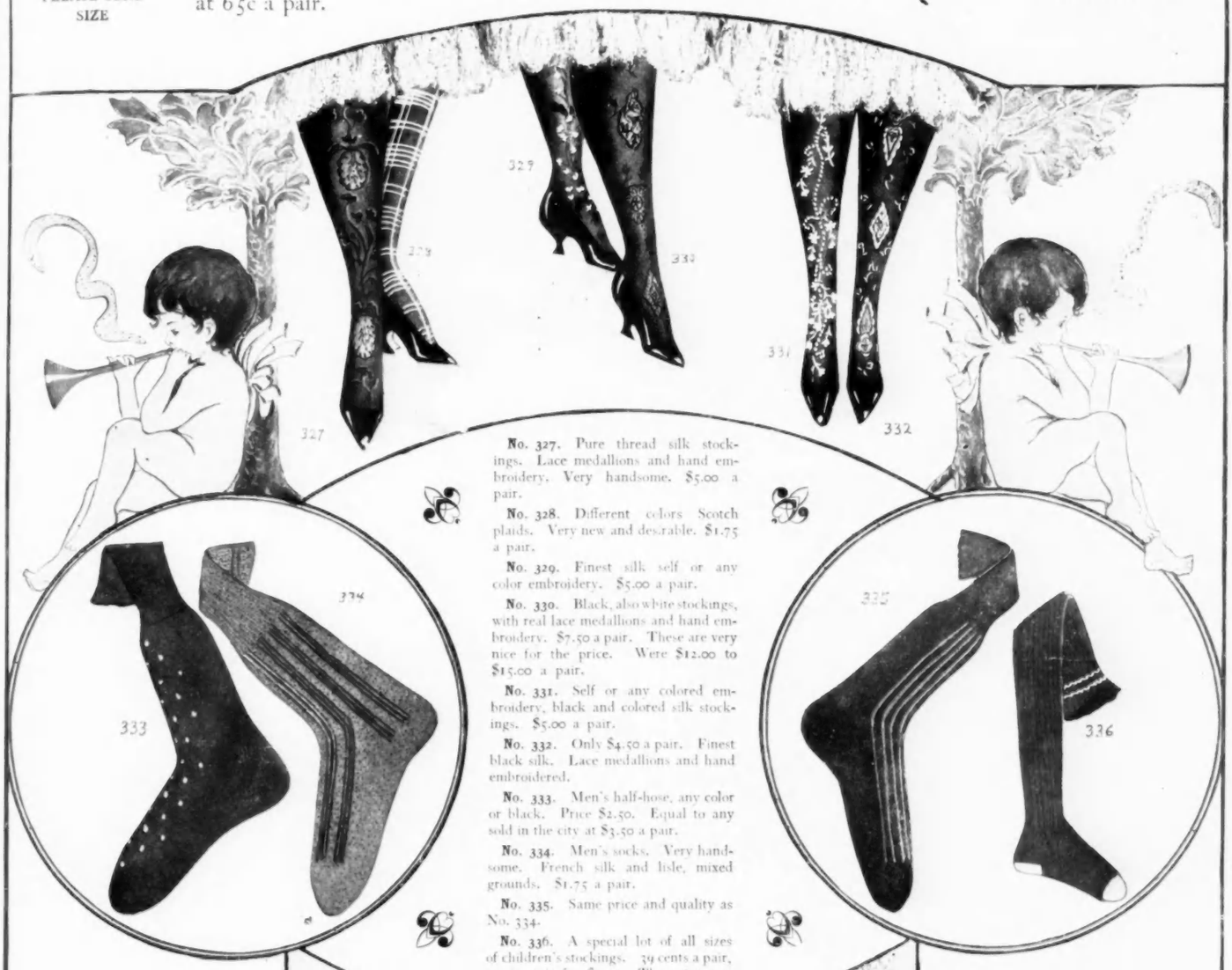
NEW YORK



No. 327. Pure thread silk stockings. Lace medallions and hand embroidery. Very handsome. $5.00 a pair.

No. 328. Different colors Scotch plaids. Very new and desirable. $1.75 a pair.

No. 329. Finest silk self or any color embroidery. $5.00 a pair.

No. 330. Black, also white stockings, with real lace medallions and hand embroidery. $7.50 a pair. These are very nice for the price. Were $12.00 to $15.00 a pair.

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No. 332. Only $4.50 a pair. Finest black silk. Lace medallions and hand embroidered.

No. 333. Men's half-hose, any color or black. Price $2.50. Equal to any sold in the city at $3.50 a pair.

No. 334. Men's socks. Very handsome. French silk and lisle, mixed grounds. $1.75 a pair.

No. 335. Same price and quality as No. 334.

No. 336. A special lot of all sizes of children's stockings. 39 cents a pair, or six pair for $2.25. The price was 65 cents a pair.

No. 337. Openwork ankles; handsome patterns; 50 cents a pair. These are very fine silk lisle, and were 85 cents a pair.

No. 338. Any color embroidery, on pure silk black stockings; assorted patterns; $2.50 a pair. These are very low price for the quality.

No. 339. Price $3.50 a pair. Best silk, and handsomely embroidered in any color.

No. 340. Price and quality same as No. 339.

No. 341. Are only $1.98 a pair. These come in nice patterns of hand embroidery, and are as good as can be had for $3.00 a pair. They are pure thread silk.

No. 342. Bright silk, and handsomely embroidered in any color. $3.50.

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